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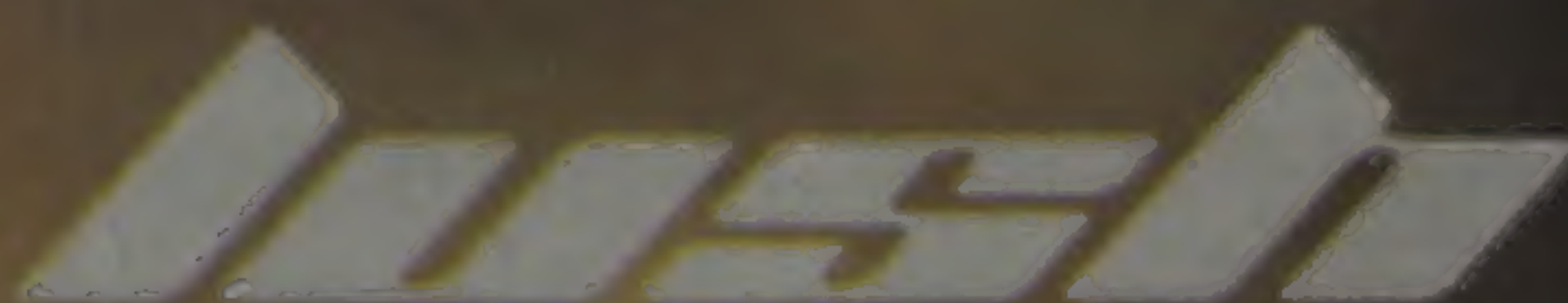
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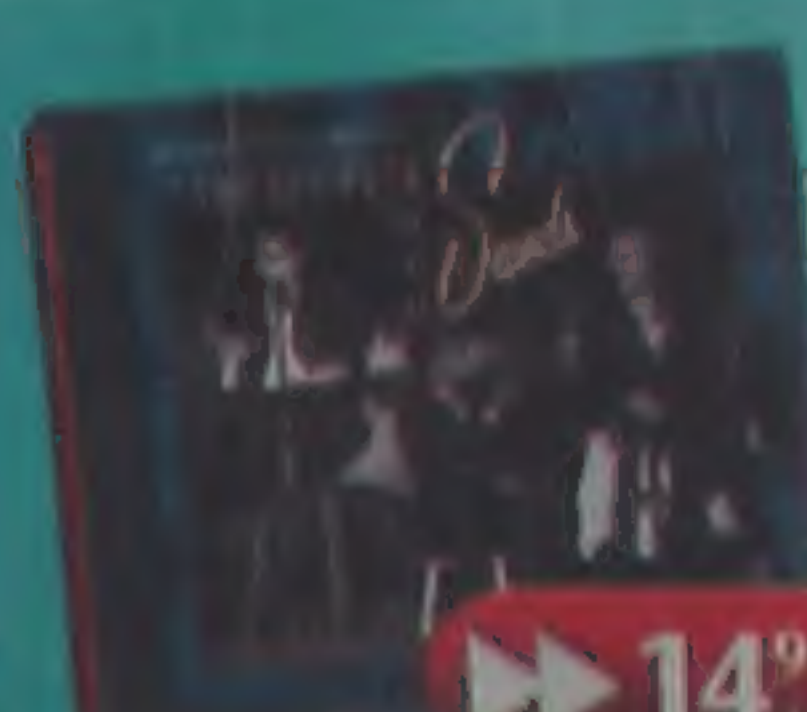
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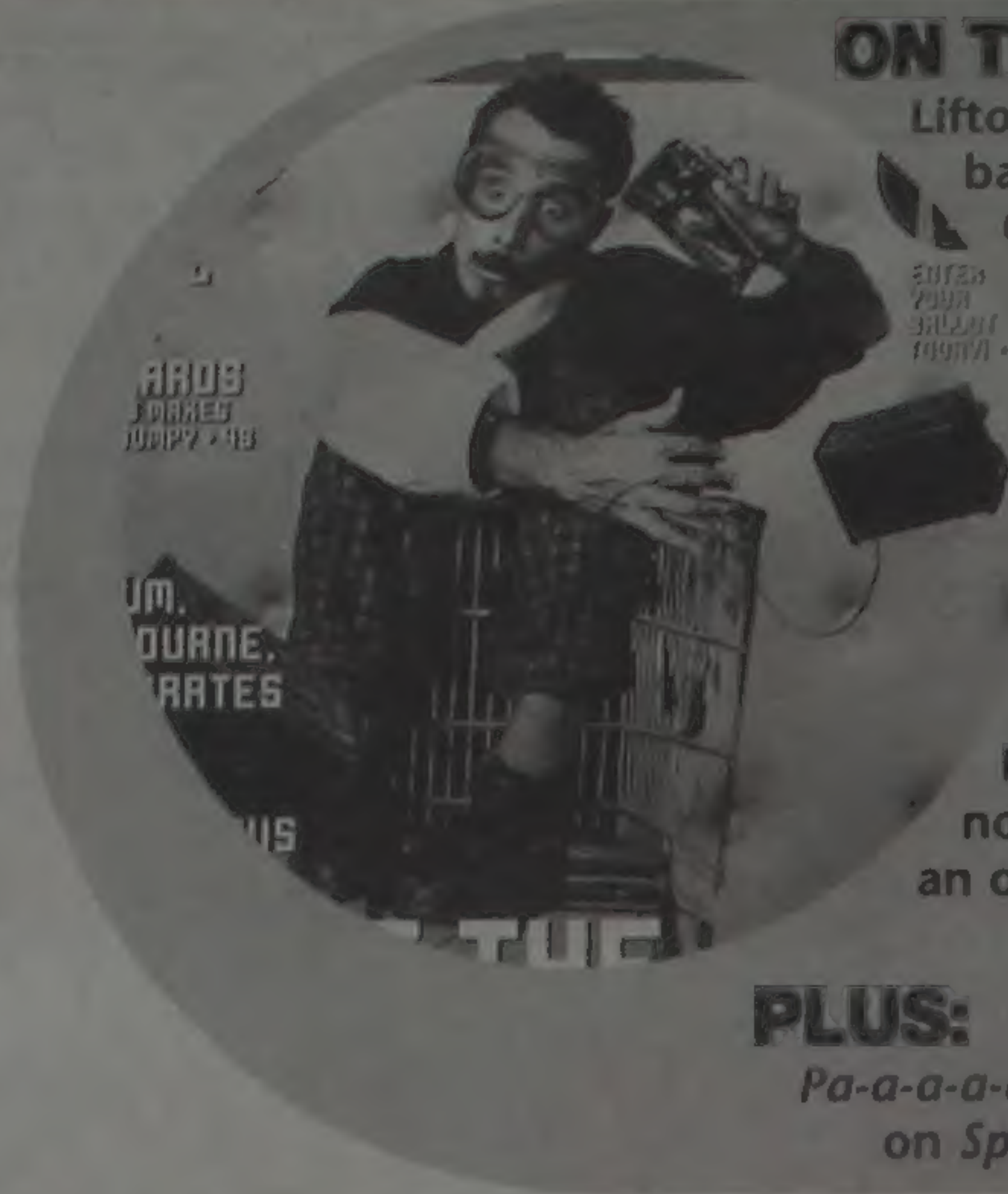
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Ops—I did it again

Frank Dorrel has learned plenty about CIA skullduggery; now he wants to share it

BY CHRIS BOUTET

Over six million people have been killed in CIA covert operations around the world in the 50 years since the agency's inception, but it's unlikely that you've even heard about it. That's why Frank Dorrel compiled the video *What I've Learned About U.S. Foreign Policy*, which will be screening at Metro Cinema tonight (Thursday).

Dorrel's video is a compilation of documentaries that he collected over the years, all of which have one

thing in common: they seek to end the secrecy that shrouds the Central Intelligence Agency's long and shocking history of foreign interventions and political assassinations. "My whole goal is to get this information seen by as many people as possible," Dorrel says from his home in Culver City, California, "and I encourage anybody and everybody

who sees it to do what they can with it and show it to others. We're trying to educate people, and I think that's the purpose of all those people in the videos and the documentaries—that's what they were trying to do. So I just put them together."

The film's basic proposition is that the CIA, the Pentagon, multinational corporations, the media and

the United States government are together responsible for the deaths of millions of people in the Third World, not to mention the poverty and oppression of millions more. "[The American government] supports, arms and trains dictators and militaries that do these evil actions to their own people," Dorrel states, "and all of this to ensure that the U.S. controls the natural resources of these countries... to use the people for cheap labour and to keep the business of war ongoing."

And business, apparently, has been booming. At one point in the film, John Stockwell (who served as



Salvador Allende

CIA station chief in Angola in 1976) estimates that since the CIA was created in 1947 by President Truman's National Security Act, over 13,000 major and minor operations have been carried out by the CIA throughout the globe. "They're working for

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CIA Covert Ops

Continued from page 4

big business," says Dorrel. "Their job is to control the wealth of the world and stop anybody who gets in the way, particularly leaders in the Third World who were trying to nationalize their own resources. Some of the leaders, the CIA took them out and replaced them with dictators."

Shah thing

He's referring to leaders like Iran's Premier Mossadeq, who nationalized Iran's British-owned oil fields in 1953. "He wasn't going to cut out the United States entirely," Dorrel explains. "He just wanted Iranians to get their fair share of their own oil reserves. But the U.S. couldn't tolerate that. So the CIA overthrew him and put in the Shah of Iran [Mohammed Riza Pahlevi], who had a brutal history there of torture and murder."

In 1954, the CIA performed a similar mission in Guatemala,

where, at the time, 80 per cent of all farmland was owned by three per cent of the population. President Jacobo Arbenz proclaimed that he would nationalize over 100 million acres of farmland, the majority of which belonged to the world's largest fruit supplier, the United Fruit Company. The CIA intervened, overthrew Arbenz and returned all nationalized land back to the landowners. So many deaths occurred under the ensuing American-instated military dictatorship that coroners complained they couldn't keep up with the workload.

"Same thing with Allende in Chile in 1973," adds Dorrel. "He was elected—these people were all elected, by the way; they weren't dictators. They may have been socialists, you know, but each of them was trying to do something good for their country. Allende tried to nationalize the copper mines in Chile, and the CIA was involved with the coup that brought in Pinochet. Those are three examples, but there are a lot more."

Indeed, the list of CIA covert military interventions includes Korea, Laos, Zaire, Cuba, the Dominican Republic, Vietnam, Thailand, Bolivia, Brazil, Indonesia, Ghana, Greece, Cambodia and countless other countries who have paid the price for nationalizing their resources. And if you think this all sounds strikingly similar to the recent developments in Venezuela, well, you may be onto something. "No one really understands the CIA's role in these overthrows," Dorrel says. "The public just reads the headline: somebody's in [power] and then somebody's out. It's like now, with this coup attempt in Venezuela. President Hugo Chavez was someone who was speaking out against U.S. foreign



Jacobo Arbenz

policy, and apparently [the CIA wasn't] involved there, either."

Koppel ganger

Dorrel attributes the secrecy with which the CIA operates to the strong ties that exist between the American government and mainstream media. "The media is owned by the corporations more so now than then... and that's how the CIA gets away with it, because the mainstream media won't tell these truths. So the media's just there to sell products and keep people ignorant. The mainstream media won't even look at this information; they won't have these people on their shows. You ever watch *Nightline*? Have you ever seen these people [on the tape] on there with Ted Koppel? It just doesn't work that way."

Dorrel is excited that his film is getting the attention that it has, and hopes that it will someday help awaken people to the reality of American foreign policy and its effects upon the world as a whole. "People don't know what their tax money's being used for," he says. "It's a horrible awakening to have, to realize that [the U.S.] is responsible for so many of the problems in the world and so much of the suffering and misery—and we have something to do with it. And I don't think it's ever going to change unless people realize it's happening. So I would like people to have that awakening and feel that pain, and then get involved in any way they can. People have to know that they're not alone—that there's hope of beating this big lie, that we have to stand up and do something, because, you know, who else is going to do it?"

Screening along with Dorrel's *What I've Learned About U.S. Foreign Policy* will be two short films from the New York-based Guerrilla News Network. *The War Conspiracy* tells the story of Peter Dale Scott's book of the same name which, 30 years ago, pried deep enough into the covert machinations of U.S. intelligence to provoke the CIA to suppress its publication; while *Crack the CIA* sheds light on the darkest secret of the agency's operational directorate—the drug trade—and tracks the history of CIA drug smuggling from Nicaragua to Arkansas and Los Angeles. The show starts at 7 p.m. ●

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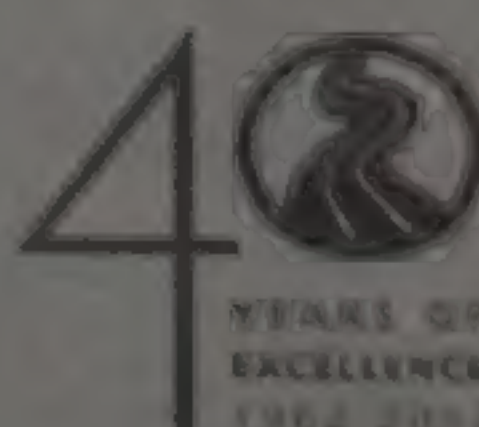
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PROVINCE

Flattened as a board

EDMONTON—Quick. You're Ralph Klein (I know, I know, it's unpleasant, but try to imagine it if you can) and you have to decide whether to cut corporate taxes by 0.5 per cent or completely eliminate funding to community lottery boards. What do you do? What do you do?

We all know the answer to that question, but according to a May 5 item in the *Edmonton Journal* (a puff piece by Tom Olsen, brother to one of Klein's top aides), it was a decision Klein and his caucus fretted over before making it. Lottery boards were cut, as Klein said, because many MLAs were dissatisfied with how the boards were being operated—in other words, they disliked having no control over what was being funded. Klein also said if he had to choose between giving corporations a tax break or funding lottery boards which funded Boy Scouts, playgrounds, arena renovations, theatre upgrades, victim services, long-term care upgrades and other community projects, he would choose his fellow blue-suited friends.

Not a big surprise. But in previous articles, including an April 6 piece in the *Red Deer Advocate*, gaming minister Ron Stevens implied that bringing back the community lottery boards would hurt other important government programs. "If somebody says, 'I think you should reinstate the community lottery board program,'" he wrote, "then what you would have to do is find \$50 million somewhere else in the budget and deprive that program."

Which is understandable. When Alberta corporations have already received \$83 million in tax cuts in this year's budget, we wouldn't want to deprive them of another \$50 million just for the sake of building a new playground or helping victims of family violence or renovating a 30-year-old hockey rink. Would we? Hey—this is Alberta. What do you think? —WAYNE ARTHURSON

TRADE

Farm and hammer

REGINA—America is introducing a new farm subsidy plan that will make over \$70 billion (U.S.) available over the next decade, a move which flies in the face of NAFTA and WTO discussions. The move also stands to do far more damage to the Canadian economy than the recent and more highly-publicized lumber tariffs, as the subsidies should drive down the already-low prices of crops like wheat and canola. And, since many of the subsidies would be aimed at America's beef producers, Canadian beef exporters will likely see their market shrink. In response, the Saskatchewan NDP



government is demanding the feds hold the line and protect the spirit of NAFTA—an ironic development, considering that the federal branch of the party has always been a massive NAFTA opponent.

"Our federal government has responsibility for trade," said Saskatchewan agriculture minister Clay Serby. "They must ensure trade regulations put Canadian farmers on a level playing field with their competitors in world markets, or provide enough compensation to ensure their survival until such rules are in place."

According to a speech made in Parliament by federal Regina-Qu'Appelle NDP MP Lorne Nystrom, Canada subsidizes its farmers to the tune of nine cents on the dollar, while European farmers can expect that 56 cents of every dollar they make will come from subsidies. American farmers made 38 cents on the dollar from subsidies before their new assistance package was introduced by the GOP. Nystrom's numbers may be fixed; a 1999 CBC study showed that the average Canadian farmer receives 57 per cent of income from subsidies, but the Organization for Economic and Co-operative Development reported in 2001 that Canadian farmers receive just 20 per cent of their income from the government.

And so we are faced with the odd spectacle of Nystrom and his federal NDP cohorts continuing to demand that the feds increase subsidies so Canadian farmers can compete, while the Saskatchewan NDP asks the government to take America to task for increasing its subsidies. Not only do these actions show how threatened the Canadian family farm is by these increased subsidies abroad, but it also indicates how fractured the line has become between the federal New Democrats and the Saskatchewan grassroots that founded the party. —STEVEN SANDOR

JUSTICE

He's leaving Rome

WASHINGTON—In yet another display of isolationism and contempt for interna-

tional law, the Bush administration formally "unsigned" itself on Monday from its obligations as a signatory of the 1998 Rome Statute, which seeks to establish an International Criminal Court (ICC).

The ICC treaty, which was signed by then-president Bill Clinton on December 31, 2000, has been signed by 140 countries and ratified by 66. The International Criminal Court will be the world's first permanent global tribunal with the power to prosecute war crimes and crimes against humanity. It stands to take effect on July 1 of this year.

The deal was sealed with a concise, three-sentence letter sent to UN Secretary-General Kofi Annan on May 6 that formally ended U.S. participation in the international court. In the letter, which was released in its entirety on CNN.com, Undersecretary of State for Arms Control and International Security, John Bolton, wrote that Washington "does not intend to become a party to the [Rome Statute]. Accordingly, the United States has no legal obligations arising from its signature [to the treaty]." The Bush administration's reasoning, apparently, is that the Court's rule will compromise U.S. sovereignty and has the capacity to be used by other, less America-friendly countries to prosecute American troops stationed overseas.

Not only that, but according to Alter.net.org, Bolton also helped to draft a pending bill in Congress called the American Servicemen Protection Act (ASPA), which, besides barring any U.S. co-operation in the Court, will also forbid U.S. military aid to any country that refuses to protect American troops in their territory from ICC prosecution. It also bans U.S. troops from assisting UN peacekeeping missions unless the Security Council can guarantee exemption from possible prosecution. Essentially, the bill seeks to ensure total immunity for U.S. troops from all international war crimes law while stationed anywhere in the world.

However, the decision to unsign the Rome Treaty may turn out to be of no consequence. Critics conjecture that nullifying Clinton's signature will not actually carry any legal effect, since the Court's

jurisdiction and authority will be universal.

Aside from the damage the U.S. is inflicting on its own image, critics are concerned that the unsigned will likely set a dangerous precedent in international law. Says Michael Posner, director of the Lawyers' Committee on Human Rights, "Other countries might well use this precedent to justify backing out of international commitments that are important to the U.S." —CHRIS BOUTET

RECREATION

E-town and Z-boys?

"It's about time," says Miller at Plush Skateboard and Snowboards about Edmonton's plan to put funding toward the building of skateboard parks in the city. "It's about time the city caught up to the outlying areas like Spruce Grove and St. Albert who already have skateboard parks."

The city's community services committee approved giving \$187,000 towards a skateboard park project in Mill Woods and an additional \$63,000 toward a park in Clareview. Other groups are also proposing skateboard parks in Borden Park and Castledowns.

"I'm very positive we'll have it up and running in the fall," Vince Laberge, co-chair of the Millwoods Skateboard Committee, told the *Edmonton Examiner*. "It's been a very interesting, gratifying process to see the amount of youth involved in the decision process." An open house on the skateboard park will be held May 22 at 7:30 p.m. at the Mill Woods Recreation Centre.

The next step is now up to city council, where the Community Service Committee decision to fund the parks needs to be ratified. Edmonton is one of the few major cities in North America not to have a municipally-funded skateboard park, and hopefully the mayor and councilors will see the importance of these facilities.

"These parks will help kids stay out of trouble," notes Miller. —WAYNE ARTHURSON

VUEpoint

By STEVEN SANDOR

Anthem is as anthem does

Everyone who goes to a pro sporting event performs the pregame ritual: stand up, doff the cap (if wearing one) and listen with respect to the national anthems.

Of course, "respect" is the key word here. Oilers fans, unfortunately, have become infamous for their habit of booing "The Star-Spangled Banner" before a big game, a practice developed to heckle Brett Hull and, later, the Dallas Stars in general. Vancouver fans booed the American anthem during home games in their recent playoff loss to the Red Wings. Islanders fans made national headlines in Canada for vociferously booing "O Canada" before home games with the Leafs. How disgraceful, considering that Canadians worked so hard to help New Yorkers in the aftermath of 9/11, piggybacked onto the American war in Afghanistan and got four soldiers killed for their troubles, thanks to American friendly fire. (To be fair, New Yorkers weren't trying to make an anti-Canadian statement; they were simply venting frustration at the Leafs, thanks to a playoff series that may go down as one of the dirtiest ever played.)

Considering that booing anthems is becoming increasingly common, maybe it's a sign that we should rethink our policy of playing them before big games. Maybe the anthem should be played afterward as a victor's reward, the way it is in the Olympics.

During the NHL playoffs, the anthems have added an ugly us-vs.-them element to games where Canadian and American franchises square off. The "I am Canadian" let's-pick-on-Americans-because-its-cool fad only shows that Canadians are insecure enough to allow their national identity to be dictated by an ad agency. And that's what booing the anthems, at least in Canada, boils down to.

If we aren't booing the anthems, it usually means we're simply bored by a song we've heard played so often that it's lost its meaning. The average sports fan hears the anthem hundreds of times a year—don't you think that after a while it goes in one ear and out the other? The anthem should be special, saved for occasions of pomp and circumstance, not to begin each and every game.

In Europe, where sporting events are played on a knife edge, anthems aren't played simply because the teams over there know they can set the stage for an ugly incident. Why add fuel to the fire? After all, in pro sports, where teams are out to make a profit, the players make millions and the game is filled with ads designed to sell you everything from beer to cars, don't you think it's awfully shallow of us to lump "O Canada" into the mix? Let's get rid of the anthems, and from now on just get to the business of dropping the puck. ☐

WHAT THE HELL SUNDAY NIGHTS

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THREE DOLLAR BILL



truth and
opinion
about
gay life

By RICHARD BURNETT

Torrid Spelling

I have never had more trouble getting interviews than with dykes—and I've interviewed everybody from Anne Rice to Sir Ian McKellen. But deal with handlers, publicists and personal assistants for the likes of Joan Jett and Martina Navratilova? Fuhgeddaboutit. Hell, I've been trying to land an interview with Billie Jean King—the most important sports figure of the 20th century,

alongside Muhammad Ali and Jackie Robinson—for three frigging years.

Which is why it was such a joy to interview Canadian author Marnie Woodrow, just the fifth famous dyke I've interviewed in this column in six years (for the record, the other four were the great Sarah Schulman, playwright and author, comedian Kate Clinton, singer Carole Pope and cartoonist Alyson Bechdel).

Woodrow recently landed a not-so-fat contract with publishing giant Knopf, which has just published her fine debut novel *Spelling Mississippi*, a romance about two women who meet on the banks of the storied river as it drifts past the Crescent City itself, New Orleans, where Woodrow herself lived for roughly four months.

"Considering the pitch of the city's hedonism, I had to come home because I just wasn't writing," says Woodrow, a university dropout who worked as an independent bookseller, dishwasher, house-cleaner and theme-park moose as she toiled for various publications, including writing a humour column for Toronto's *Xtra!* tabloid. "Writing my

book was a labour of love. I wrote when I could. But now that I'm technically speaking and writing full-time, I never forget that I might have to go get another job two weeks from now. As a bookseller and freelancer, I've learned to live on very little money."

Woodrow, 33, came out to her suburban Ontario family in stages. "I had my first girlfriend at 15 and that was a covert operation," Woodrow says, laughing. Our conversation turns serious, though, as we discuss 16-year-old Marc Hall, the media darling whose Toronto high school has banned him from bringing his boyfriend to his prom next month.

"I have to say," Woodrow says, "once the media grabbed the story, I felt sorry for his boyfriend. It takes so much just to go [to the prom] at that point. It reminds me of [the *Queer as Folk* first-season finale], where the young guy insists his boyfriend come to the prom and the kid gets bashed. I can't help but think about that. So at this point I wonder what joy there

SEE PAGE 12

TOM THE DANCING BUG

James Louis Plays.

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Persistence Breeds Success, but Imagining It is Easier.



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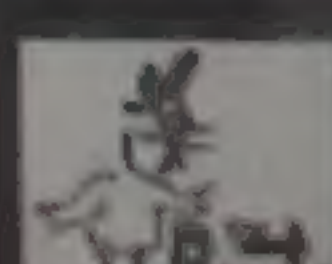
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MEDIA JUNGLE

insight into the type machine

By MICHELLE GOLDBERG

Buzz words

Kristina Borjesson never expected to write an exposé of the business she'd devoted her life to. A 20-year veteran of mainstream journalism, she was a successful insider who produced for the country's most well-regarded news shows, including *Frontline* and *60 Minutes*. Working with industry stars including Dan Rather, she'd won one Emmy and had been nominated for others. She said she imagined spending the rest of her life "going around the world, doing the stories, doing documentaries, having a great time and putting out important information."

As she writes in her book *Into the Buzzsaw: Leading Journalists Expose the Myth of a Free Press*, "Trust me, never in a million years did I ever imagine that I'd find myself in my current position as some kind of rebel trying to take on America's journalism establish-

ment. I was reared a member of Haiti's Morally Repugnant Elite and educated, for the most part, in private institutions, including Columbia University's Graduate School of Journalism. Not a thing in my frankly elitist background prepared me for this experience."

The experience she's talking about is her excommunication from mainstream journalism for digging too deep on the TWA 800 story, which she'd been assigned to research for CBS. Like the other reporters whose stories she collected in *Into the Buzzsaw*, she essentially lost her job for doing it too well.

In Borjesson's case, doing her job meant challenging the government's assertion that TWA 800 crashed due to a mechanical malfunction. During her investigation, she found increasingly compelling evidence that the plane had been hit by a missile and that there were military maneuvers happening in its vicinity that were later covered up.

Collaborating with other reporters, including The Press Enterprise's David Hendrix, she collected proof of official lies. Scientific tests showed that a residue found inside the cabin had the same ingredients, in the same proportions, as rocket fuel. (The National Transportation Safety Board said it was glue.) The FBI claimed that traces of explosives found in the cabin resulted from a spill during a bomb-sniffing exercise

on the plane, but Hendrix and Borjesson later proved that the exercise had taken place on a different aircraft. The two had documents that were smuggled out of the hangar where the official investigation was taking place,

They had dozens of eyewitness interviews disputing the government's story, and experts who said the witnesses' descriptions were consistent with a missile.

Borjesson, who had pushed to present her information on CBS, was fired from the network, as was Paul Ragonese, the law enforcement consultant she had worked with. Astonishingly, Ragonese was replaced by James Kallstrom, the very FBI agent who had consistently tried to thwart Borjesson. "When I was tromping around the halls of CBS saying, 'Why aren't we covering this?' I had no idea why they didn't want to do a story, because I had received all these documents from a senior investigator inside Calverton [airplane hangar]," she says. But her information was contradicted by "official sources" and, as she says, "the buzzsaw was getting ready to hack me up."

Almost overnight, she became a journalistic pariah—something that also happened to other reporters whose stories appear in *Into the Buzzsaw*. Had she known what was to come of her zeal, she says, "I don't know if I would have had the courage to do it. I was just doing my job."

Although initially lots of publications had reported on the possibility that TWA 800 was hit by a missile, after a few months of furious spin by the FBI, Pentagon and NTSB, journal-

ists who refused to dismiss this theory were themselves dismissed as conspiracy kooks. Kallstrom told the AP, "The real facts are glossed over by the likes of [Oliver] Stone and others who spend their life bottom-feeding in those small, dark crevices of doubt and hypocrisy."

After years on the inside, it was both shocking and galvanizing for Borjesson to find herself marginalized in this way. "It causes a shift in paradigm for you," she says. "It really rocked my world and changed my reality forever."

Her book examines how such marginalization happens. One important element is other reporters, who often gang up on dissenters like her and Gary Webb, whose exposé about the CIA's role in the crack epidemic was denounced in the *New York Times*, the *L.A. Times* and the *Washington Post*.

Borjesson suggests that reporters who act as arbiters of official truth are driven by defensiveness. "It's a self-preservation thing, I think," she says. "When you decide not to pitch a story because you know that it could cause you trouble and damage your career because it's so controversial, in a way you realize that you have decided not to fully engage in your mission as a public servant, which is what most good journalists consider themselves to be. Deep down you realize that you're chickening out, and it's a hard thing to face. When somebody does take the risk and comes under

SEE PAGE 12

FOREWORD BY GORE VIDAL

INTO THE BUZZSAW

LEADING JOURNALISTS EXPOSE THE MYTH OF A FREE PRESS



EDITED BY KRISTINA BORJESSON

including "a copy of the downed plane's debris field that undercut assertions that the centre wing tank was the site of the initiating event that caused the plane to explode."



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The Jim Rose Circus celebrates 10 shocking years of extreme carnival fun

By PHIL DUPERRON

Let's get one thing straight—Jim Rose doesn't do a sideshow. He gives you the whole freaking circus, and he stands smack dab in the centre ring. Rose has risen from virtual obscurity to full-blown stardom in the last decade, turning acts like *Lifto*, the Enigma and Mexican Transvestite Wrestling into household names. Well, certain households, anyway.

"We did Madison Square Gardens three nights in a row, all sold out, back in '94—it was no longer a sideshow at that point," Rose says over the phone while rehearsing in Chilliwack, B.C. in preparation for yet another world tour. "If you're selling out centre stage, you're fine."

While Rose claims he's "just a professional dumb-ass, doing everything your mom said not to do," he's really a bit of a Renaissance man. He's got two books under his belt, including the best-selling *Freak Like Me* (which will soon become a feature film). Then there's the numerous TV appearances, including cameos on *The X-Files* and *The Simpsons*, which has become the one true litmus test of fame these days. But it's Rose's no-holds-barred travelling show that has made him a real star.

The Jim Rose Circus has undergone constant evolution over the years to ensure it stays exciting and fresh. More than 50 performers have helped Rose disturb and delight crowds with every manner of extreme stunt and talent. As for Rose himself, he started out performing stunts during an open stage in his native Seattle, then did his first real tour in Canada, a year before making it big during Lollapalooza in '92. Although many squeamish audience members didn't know what to make of his act at first—Rose says a Calgary audience looked at him like he'd just killed the Lindbergh baby—that first tour gave him enough notoriety to enable him to go on to bigger and better things. He's never forgotten the hospitality Canadians in general showed him and Rev club director Oliver Friedmann is specifically in his good books for putting on one of those early shows. "If it wasn't for Oliver," Rose says bluntly, "there wouldn't be a Jim Rose."

Even though audiences have become more accepting over the years (in Europe he plays big theatres, not small rock clubs), Rose's shows have never tamed down. "Mexican Transvestite Wrestling is as subversive as anything I've ever done," he says. "I've been thrown in jail for it in Texas [where it's illegal to simulate a sex act onstage]. There were dildos and the first one who can force it into the other's mouth on a one, two, three count wins. Slapping is allowed, so's fisting, kicking, biting. No chickens at this cockfight. They got a bone to pick. You're not only going to be surprised by Mexican Transvestite Wrestling, but you may be rolling



Wild Rose country

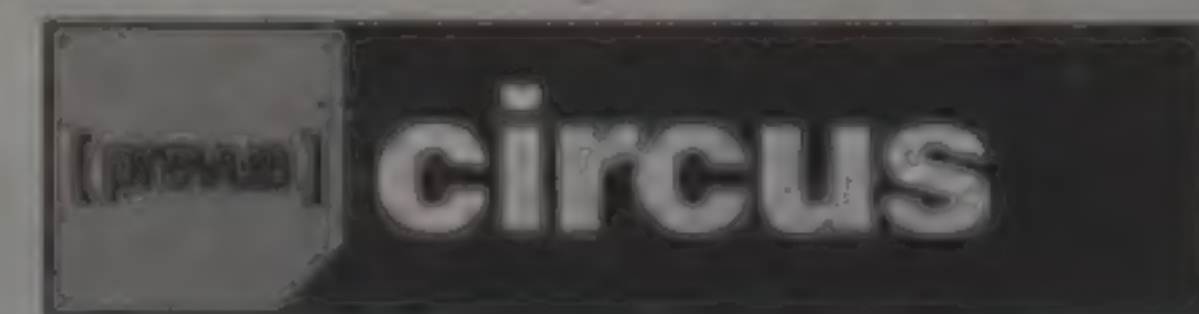
around on the floor uncontrollably laughing. It's hysterical."

Cock and bull story?

While many things are new at the circus this time around, one of Rose's signature acts is making a triumphant return. *Lifto*, the man who shocked and amazed crowds into disbelief by dangling heavy objects from his pierced ears, nipples and penis has bounced back after a shopping cart accident threatened to cut his elastic... uhhmm... career short. "*Lifto's* back," says Rose proudly. "He had to have a John Wayne Bobbitt type of surgery. We had a lot of people in [the shopping cart] and he was pulling it over a very shallow cliff and he sort of fell over the cliff and the cart didn't quite make it. Half his penis is made out of his butt now. Well, that's where they took the skin from."

Naturally, many of the stunts Rose's troupe performs are danger-

ous, and no one in their right mind should try them, but Rose felt his performers had become so good at doing them, something had to be done to shake things up. Hence the "Fish Out of Water" segment of the show, in which all the performers draw stunts they either aren't good at—or have never done at all—from a hat and must perform them. "It's



not their favourite part of the show," chuckles Rose, "but it seems to be the audience's. There was an element of danger I felt was missing that I wanted to include. If you're going to be a professional stunt person there should be risk involved. I dread the day—and I'm hoping it never happens—but if I ever draw from the damned thing that I have to lift something with my penis... It's going to be hell that night. Once you pull from the hat,

you gotta do it."

Another new element on this tour is the constant presence of a film crew that will follow the group from tour bus to hotel room to stage for an upcoming reality TV show. The program, tentatively called *The Jim Rose Road Show*, will be airing in the fall and front row audience members here may just get their 15 seconds of fame on it. "We were an eighth of an inch from signing it to some crappy cable network," says Rose. "Then *The Osbournes* got big. Hollywood heard about this, so everybody has been calling us. So we took a step back and we should know in a few weeks who will be picking it up."

Rose says he hasn't really had any privacy in his life since hitting it big in '92, so a few more million prying eyes shouldn't make much of a difference. However, he is concerned that viewers will tune in expecting some kind of freak show. "The only thing that makes me

nervous," he says, "is they're obviously looking for us to get into a fistfight. It may be like *The Osbournes*, but it's going to feel like *Survivor*. I think what they want will just happen anyway. I mean, we're not the Beatles. We didn't write 'I Want to Hold Your Hand' together. Every one of us thinks we're the biggest star so, you know, the fights will happen anyway."

Geeks bearing gifts

Rose has moved on to more incendiary stunts these days, but when he started out, his specialties were the lost arts of the sword swallower, the geek (a performer who eats vile things or bites the heads off chickens) and the blockhead (a person who drives nails into his heads). The stunts were nothing new; they just hadn't been seen onstage since the halcyon days of the carnies. Thanks to Rose, however, they became all the rage again; for a time, it seemed like everyone and their dog was piercing their forearm with skewers and eating glass, but none of them could hold a blowtorch to Rose.

"The first generation of imitators were a bunch of jerks," Rose snorts, "because they were always being asked about me and they decided to act like they never heard of me, or said, 'I'm aware, but he's a jerk.' Now the *Jackass* kids [Johnny Knoxville, et al.] and some of the newer ones, they're real nice to me. The second generation of imitators are much nicer and I support them 100 per cent."

Knotty, naughty

Not all Rose knockoffs were second-rate, though. A few years before those crazy Australians were making a name for themselves and selling out shows with penis puppetry, he was calling it organ origami. In fact, Rose says that while he was taping an episode of *The X-Files*, he showed stars David Duchovny and Gillian Anderson a few of his tricks. Duchovny surprised him by taking him aside later and showing him "The Tell-Tale Heart," a little bit of penis puppetry of his own that made it into some of Rose's later shows. "I've been doing it since '94," boasts Rose. "If you want to save some money, I'll probably do it in Edmonton."

Rose's greatest death-defying stunt, however, may be his impersonation of the late William S. Burroughs. He's got the writer's slow drawl down perfectly, evoking a ghost that sends shivers down my spine. "Burroughs used to come to my shows," says Rose. "We ended up becoming good friends, but the first time he came to my show he said, 'Hey Jim. I saw you eat razor-blades. Saw a man in Tangiers do that. He had two stomachs.' Bill was getting old and I didn't want to tell him it only takes one stomach. I thought I'd let him take that story with him. He just didn't know any different. That was his perception of what was going on." ☉

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Three Dollar Bill

Continued from page 8

would be in going to the prom?"

While Woodrow believes Hall's Catholic high school should not be allowed to discriminate against gay students, just don't call her a dyke. That's because Woodrow doesn't believe in labels. In fact, I'm beginning to think Woodrow might have more in common with power dykes like Joan Jett and Billie Jean King than I thought. Fortunately, she tells me, "I have no problem with people knowing exactly who I am. But I'm not interested in being pigeonholed in my life. It's not a career move to downplay that. I am who I am and anyone who meets me will hear that I have a girlfriend. This book, especially, is a love story between two women, but I worked really hard to have it be 'love just shows up and you either seize it or you don't.' I think that's true of everybody. So I don't consider *Spelling Mississippi* to be a gay novel or even a straight novel. And

that's how I see my own life as well."

Woodrow's current book tour has brought the author face to face with mainstream journalists who, she says, have a clear political agenda. "They focus on me being a 'lesbian' writer," she says, "and I think that's so dated. I don't think I'm a lesbian when I'm ironing or doing the dishes at home."

Woodrow insists she is "bored with anything that limits anybody and I hope that by the time I'm 80 years old labels won't exist. I was at a Garbage concert last week and these guys were dancing together very openly, cuddling and stuff. And I thought, 'Wow, what a world. Years ago, this would have only happened in a gay-bar environment.' Of course, we don't kid ourselves—you don't do that at a football game."

"But," concludes the woman who covertly dated her first girlfriend when she was just 15 and now makes a living as—I can't help myself—a "dyke" author observing human nature, "they were young—maybe 17—and were on a date. That was what made that moment so amazing to me." ☺

Media Jungle

Continued from page 9

fire, I think these reporters have mixed feelings. One is, 'See, I was right. If you do this, you blow yourself up.' Then there's the other side—you realize somebody was braver than you are and better than you are and went out there and did it anyway. There's a certain kind of jealousy and resentment there."

According to investigative journalist David Hendrix, who collaborated with Borjesson on the TWA investigation and contributed a chapter to *Into the Buzzsaw*, "Any media organization, once they decide that this is what the picture really looks like, there's almost a commitment to shoot down whatever might come along saying the picture actually looks different." Instead of investigating new developments, Hendrix says, most journalists hold tenaciously to their version of reality.

When someone like Gary Webb appears, he says, powerful journalists are likely to say, "How can that be? We don't have information about that." They're asking you to explain the story instead of having them explain." Thus for a dissident journalist to be taken seriously, he has to account for his competitors' failures.

At the same time, Borjesson says that mainstream journalists rarely act with overt cynicism. "Most of them actually believe they're doing the best possible job, given the fact that they're working at a big powerful network," she says. "To be a correspondent or producer at a network news organization is a position of enormous power. When you make a phone call to somebody as a producer from any of the networks, you can literally hear the voice on the other end standing up and saluting. There is a tendency to naturally feel affiliated with other figures of power. These are the people who run the world, run the big institutions, and since they hold that much power, they hold your attention. What they say is what you're going to report without question."

Besides, those who challenge the powerful are likely to be denied access in the future, and a journalist without access to top people is at a huge professional disadvantage. Michael Levine, a DEA agent turned drug war critic and bestselling author who now works with Borjesson, recalls "icing out" a CBS executive who challenged the authenticity of a major DEA raid. "He had no access and it hurt his career," says Levine. More often than not, the threat was enough to make news organizations compliant. "Quite frankly," Levine says, "when I was a DEA officer, I was astonished at how easy it was for our public affairs people to put out anything they wanted."

But parroting the official line isn't journalism—at best, says Hendrix, it turns reporters into "spokesmen for the spokesmen, and that's not the media's responsibility. We the United States public need to know when United States officials are lying to us. If it's not important if they're lying to us, we should crumple up all our newspapers and have the biggest bonfire in the world."

Of course, Hendrix still has a burning faith in journalism's mission. So does Borjesson, who now produces and co-hosts the *Expert Witness Radio Show* on New York City's WBAI with Levine, who describes her as "so good and so smart and so driven to just tell the story, she actually makes me work a lot harder." The two of them focus on stories about official malfeasance, looking into subjects including the CIA's funding of Osama bin Laden, malpractice in the FBI crime lab and the myriad depredations of the drug war.

Financially, says Borjesson, "my career has taken a nosedive," and she no longer gets to travel around the world making high-profile documentaries. Yet she says her career has also been transformed by her radical new perspective. Despite what she said about doubting that she'd have the courage to pursue the TWA story had she known the consequences, she insists she has not a single regret.

"I have a clear conscience," she says. "I did what I felt was the right thing." ☺



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An interesting report on a dry topic

Sierra Club
rediscovers
Edmonton's
missing wetlands

BY CHRIS BOUTET

If you live in the neighbourhood of 109 Ave and 121 St, your house is probably sitting right on top of Drunken Lake, a spot where early settlers and aboriginal trappers would trade booze for pelts. It's just one of several bodies of water that have been lost to Edmonton's long history of unchecked development and expansion, a history that Chuck Chamberlin hopes that Edmonton is not doomed to repeat.

"As the city has grown in both area and population," explains Chamberlin, founder of the Sierra Club Prairie Chapter's Smart Growth campaign, "It has drained wetlands

and lakes and has filled and culverted creeks, often for road construction or industrial and residential development instead of protecting these water bodies."

At a press conference on Monday, the Sierra Club unveiled a map that details Edmonton's "legacy of loss," illustrating the vast number of creeks, lakes and wetlands that have been destroyed since 1924 to make way for what we know today as Groat Road, the Capilano Freeway and south end neighbourhoods like McKernan and Lendrum.

The creek tycoon

The map and findings come from a report entitled *Lost Creeks and Wetlands of Edmonton*, which was completed in 2001 by Kathryn Martell and Henry Dammeyer as part of a biology course at the University of Alberta. The map was created by comparing aerial photos in 1924 of the area reaching from Whitemud to 167 Ave and from Anthony Henday to 17 St with current photos, then outlining where water sources had once existed.

The Martell Report states that before Edmonton's population boom in the 1940s and 1950s, this area was a "mosaic of wetlands, marshes and small creeks that were part of a connected landscape feeding the North Saskatchewan River and providing extensive habitat for wildlife." Today, many of these bodies of water are parking lots, residential zones and roadways, permanently severing vital aquatic links and drastically altering the region's ecosystem.

Chamberlin hopes that the report will raise awareness of Edmonton's ecologically destructive past and the need to preserve our existing creeks

and wetlands in future urban expansions. "With projections that the city population will continue to grow by 111,000 people over the next eight years, planners and developers must face up to decisions about remaining water bodies," says Chamberlin. "Will remaining creeks still exist for our grandchildren to enjoy? Will the fate of McKernan Lake, Lendrum Lake, Fulton Creek, Groat Creek, Belgrave Creek, McKinnon Creek and many others be repeated, or will new policies be enacted to assure protection of remaining creeks and wetlands?"

Beyond the aesthetic value of maintaining these bodies of water through urban development, wetlands and streams provide society with such invaluable ecological services as flood control and freshwater supply, among others. Ernie Ewaschuk, the executive director of the Land Stewardship Centre of Canada, states that while some people

news

may see wetlands as "taking up valuable land that could be used for

development in urban areas and valuable cropland in rural areas," and that "stream valleys may provide excellent corridors for transportation infrastructure," the positive aspects of these water sources are not always readily apparent.

"We haven't realized the value of the services these wetlands are performing," Ewaschuk explains. "Wetlands are the main source of recharge for deep ground water aquifers, ultimately the primary source of domestic water for over 500,000 rural Albertans. They are also able to store a tremendous amount of water during high flood events, thus reducing flood intensity... and more recently researchers are finding that wetlands can have an effect on local temperatures in terms of moderating extremes in both summer and winter."

Sprawl things considered

Currently, numerous developments in Edmonton's northwest industrial area and Heritage Valley are threatening these creeks and wetlands. And while further urban growth is essentially inevitable, unchecked sprawl into significant wetlands is not. "As City Council considers proposals from developers for new areas, it needs firm policy on conservation of water bodies to guide its decisions," Chamberlin adds.

The mandate of the Sierra Club's Smart Growth campaign is to curb the tendency towards suburban sprawl in urban development and to encourage the adoption of smart growth initiatives by municipal governments. For more information on this campaign or the findings of the Martell Report, contact the Smart Growth Campaign Co-ordinator, Angela Miskuski, at 439-1160. ☐

Roamin' Catholics

The Catholic Church's infantile views on sex caused its current scandal

By LISA GABRIELE

One of my first crushes was on Jesus. I thought he was handsome and kind, but distracted and lonely; good in thought and deed, but the worst kind of hard-to-get imaginable. Jesus was probably a template for the guys I have fallen for since; the ones with overbearing dads and Messianic tendencies toward self-exile. They can be somewhat intimate with many, though never fully intimate with one.

Jesus had a hot body too, very rock-star skinny, and he was constantly half-naked. My dirty mind

would wander under that loincloth, linger for a moment, then dissolve into a confused mist. I couldn't imagine what hung dormant underneath—I just knew the Virgin Mary's unsexy outfit and super-calm demeanour did nothing to draw me into her boring camp.

My friends and I used to practice kissing on Jesus's life-sized statue in the cemetery across from the church. He was molested so often that you could see the pink-stained cement showing through the whitewash paint. When I tell non-Catholic friends about these dirty forays, they cringe in disbelief. But other Catholic girls understand, because sex, for us, would never be a reality until blessed matrimony. Necking with Jesus at the age of 10 was more about love than foreplay. It was benign and silly, not sexual and thrilling. And totally normal to us.

Today, as thousands of priests stand accused of sexually abusing children and teenagers, I often think about these innocent interpretations of love. Recently in the marbled Vatican halls, papal sycophants were heard tsk-tsking the Amoral Americans, whose culture is supposedly so rife with sexual images and places such a huge premium on sex. But it's the other way around. The Catholic Church is soaked in sexual imagery: Catholic schools are named after the Holy Conception, Mary is never without her virginal moniker, everyone's on their knees, wine flows freely and Jesus Christ is tongued and swallowed on a weekly basis. It's the Catholic Church that places a huge premium on sex simply by banning it outside the confines of marriage.

Skirts make flirts

American pop culture has often remarked on the church's twisted sexual hypocrisy. Lou Reed and Billy Joel extolled the virtues of Catholic girls, of adolescent flesh bursting out of plaid skirts and tight white shirts, and many of us lived up to the stereotype. We grew up to be sexual provocateurs because in our religion, there's no doing things halfway. Catholicism teaches that women are holy vessels to be worshipped and adored or filthy

temptresses to be fucked and avoided.

As girls, we knew that once we started down that sordid path, there was only one way to go: Hell, which is in the general direction of down. Hence the fact that Catholic girls are infamously great at giving head. How else to preserve the sanctity of virginity? How else to explain Madonna's early appeal? Camille Paglia was the first to point out that Madonna used Catholic imagery to talk about sex; by wearing those rosaries and crosses as thrillingly subversive accessories, she brought a pagan, backwards religion into the realm of shiny, pop culture.

Years after my crush on Jesus dissolved along with my spiritual connection to Catholicism, our parish priest, Father J., left town in a cloud of sexual scandal. He allegedly molested some boys I knew, boys who'd never make

these things up in the small, working-class town where I grew up. One boy, a

neighbour, who was considered slower than his brothers and had endured years of taunts from kids like me, found solace as an altar boy. He was the first of six boys to come forward and claim that Father J. molested them on a regular basis. Father J. was questioned by the church, released, then fled home to Malta before any formal investigation took place.

Unlucky 13

A.W. Richard Sipe, a former Catholic priest turned therapist, has spent four decades studying sexuality and abuse among Catholic priests. His numbers dovetail with other studies that claim nearly half of all priests are, or have been, sexually active. About a third are gay, half of them actively so. But with whom? Each other, and post-pubescent boys, it seems.

In the course of his research, Sipe administered psychological tests; he found that most Catholic priests have the average emotional and sexual maturity of a 13-year-old. Sipe claims priests mostly target sad, needy kids between eight and 13 because that's whom they psychologically relate to, and consequently spend much time with. Some priests were abused themselves and are simply repeating the cycle, but most simply never advance beyond adolescence because celibacy doesn't exactly foster sexual growth and maturity.

I now understand why I never wanted to be around priests all that much. The ones I've known, like Father J., were unintellectual, uninteresting and childlike. They hugged too much, smiled too easily and nodded too readily, like black-clad, sacral Teletubbies. Their facial expressions floated between squinty Robin Williams fakery and wide-armed Michael Jackson creepiness.

And who can blame them? Preaching celibacy and virginity until marriage is inherently infantilizing, a set of rules simple to understand but impossible to follow. The church must abolish celibacy so that priests can finally grow up. Let them fuck

SEE NEXT PAGE

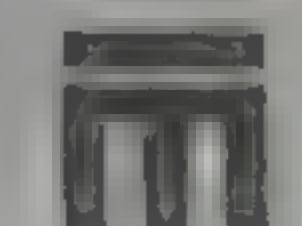
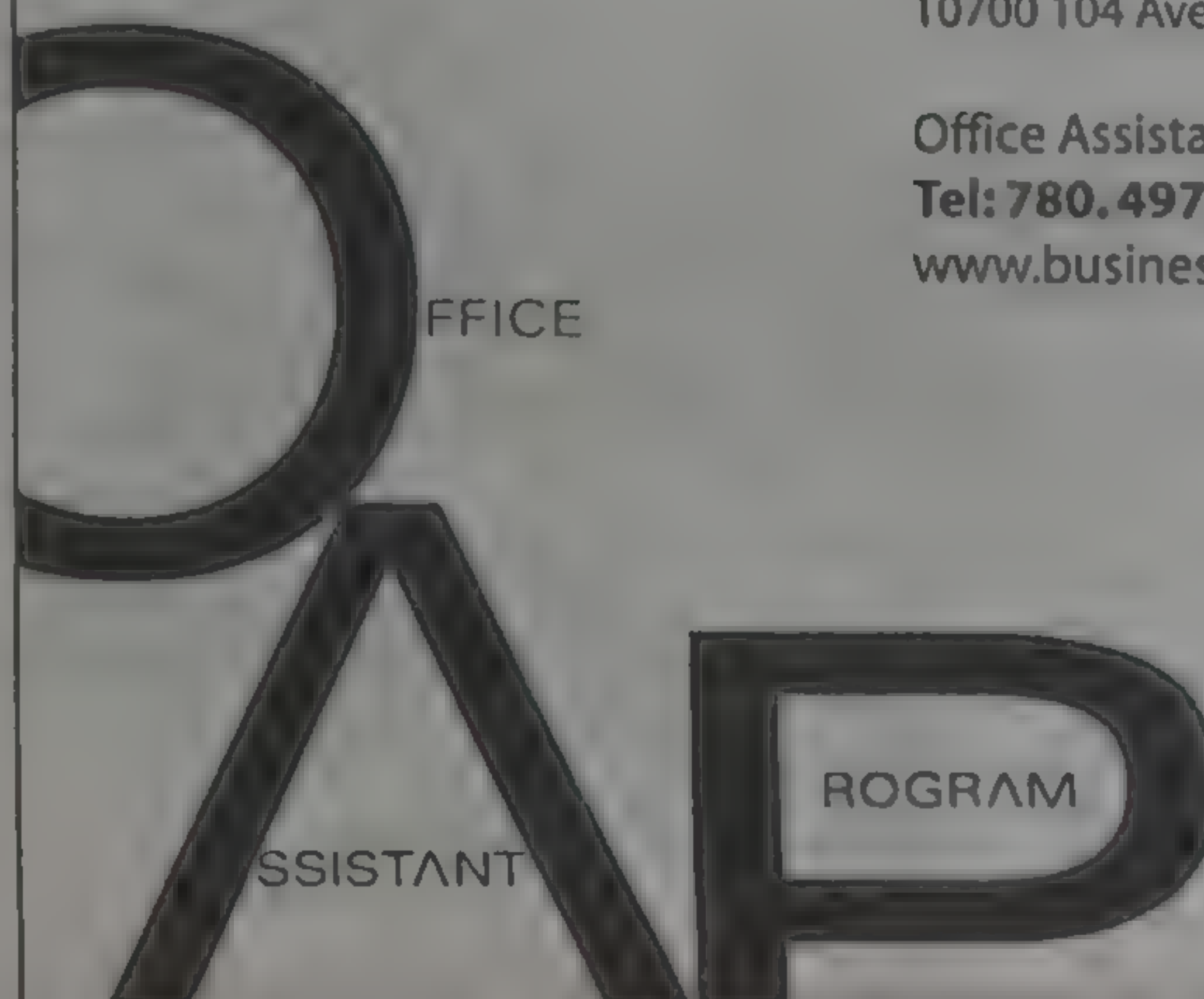
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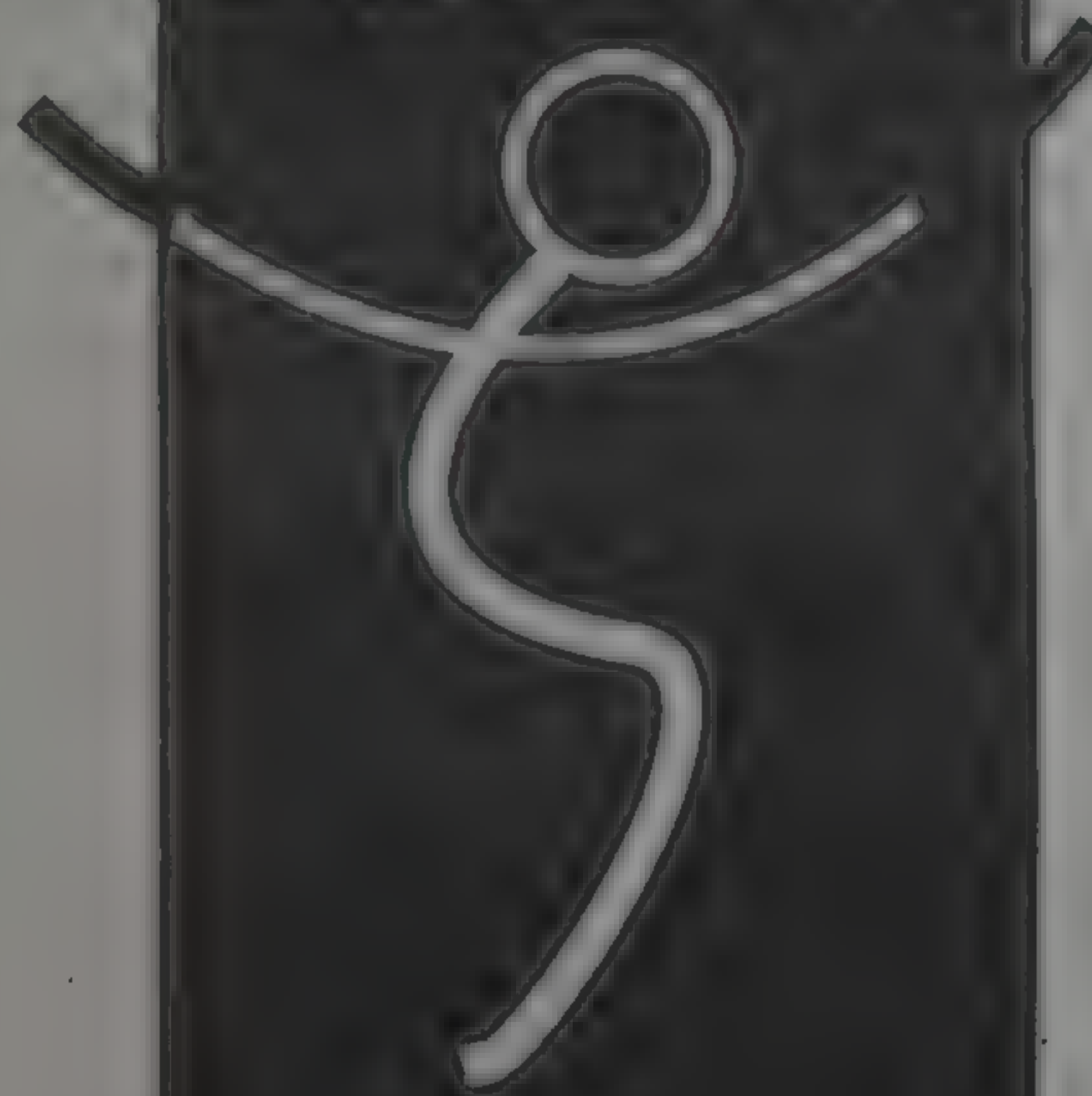
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Catholics and sex

Continued from previous page

other consenting adults legally, because we now know they're hiding more beneath those holy robes than sacred, throbbing hearts.

Just for the celibate

What's being overlooked here is that celibacy is not an organic Christian tenet. Jesus did not preach celibacy, and there's no proof that he lived by it. Celibacy is a medieval concoction, an 11th-century papal land-grab which prevented property from being passed down to a priest's son and has enjoyed a phony endurance for eight ignorant centuries. There is an irony here: celibacy laws may have made the Vatican rich, but victims of sexual abuse are now suing the Catholic Church for billions.

For guidance on how to handle the current crisis, the Vatican need only note how the Protestant, Anglican and Jewish faiths are coping with their respective sex scandals. Oh, right—they don't have any. Those religions, while they endorse a pious lifestyle, do not endlessly obsess about sex, nor do they ask their clergy to take an impossible vow like celibacy. Those religions probably attract healthy-minded, sexually mature adults who enjoy physical expression and release with consensual partners who are not children. Meanwhile, the Catholic Church will continue to attract the sexually confused, stunted and ashamed to its blessedly shrinking ranks.

I used to defend my affinity for

Catholicism as a kitschy hangover from my youth, when memorizing prayers, songs and psalms was comforting and fun. It made me feel a little holy back when I needed to belong to anything other than my own screwed-up family. But today I find sex and shame to be sorry bedfellows. When a religion tells you that a little masturbation will guarantee you a spot in Hell, you have to laugh. How can you tackle the more challenging aspects of Catholicism, such as celibacy and sexual orientation, when you're told a bit of diddly will result in eternal damnation?

Catholic shame nearly crippled me; I can only imagine it hits devout homosexual teens even harder. They're in love with a church that clearly hates them. For them, celibacy must be a weird panacea: maybe they can pace, chant and pray away their demented thoughts! Lord knows I tried. Problem is, you're kneeling in front of a naked hottie, tortured because of you and your rotten lust.

I've never wondered what type of person I might have become had I remained a virgin for my worthy husband. Nothing about that pious obedient woman, that "good" girl who listens to her "wise" priest intrigues me. Smart women walked away from the church long ago in droves, and it's too bad. The church needs vital women now more than ever, to bust up the male propensity towards hierarchy and stoicism which has contributed to the church's current perverted state. And frankly, Jesus never struck me as the type to live with hypocrisy—or to live without passion, risk and worshipful babes. ♡

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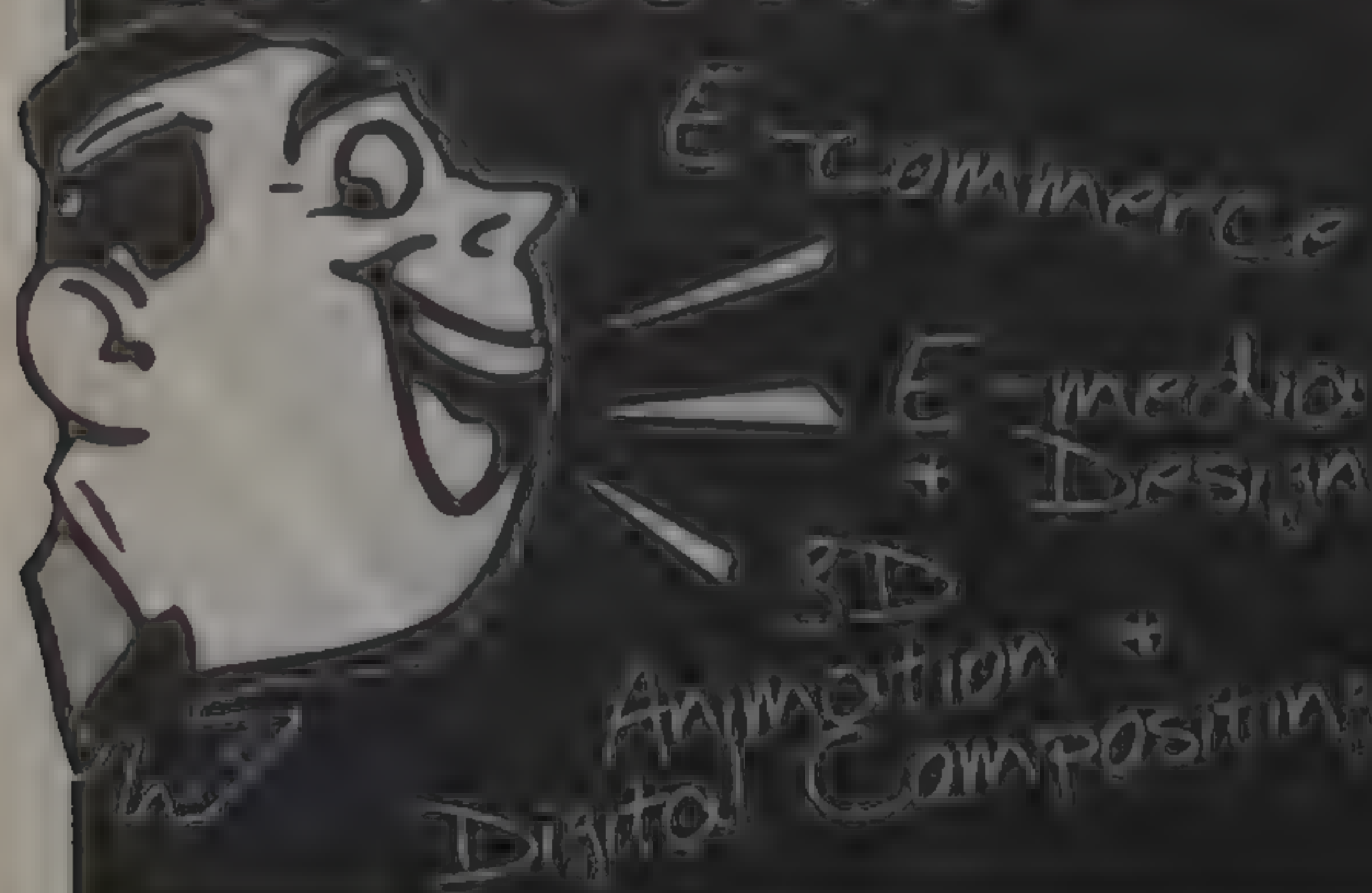
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lifestyle

Dropping some acid

Could alkalizing your diet preserve your organs and bones?

By SIBYLLE PREUSCHAT

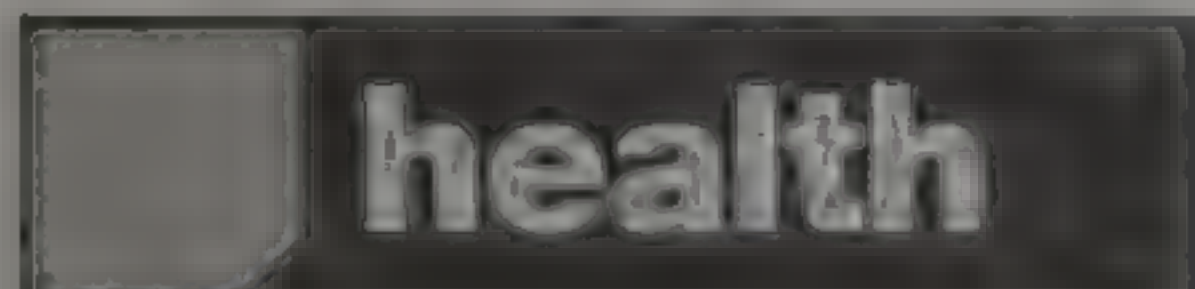
Could your insides be slowly corroding, eaten away by the ingestion of too much acidifying grub? Many alt-health nutritionists believe that even slight leanings in an acid direction can do your insides a lot of damage. Long-term indulgence in a diet and lifestyle that pushes the body toward acidity, they argue, may eventually deplete the organs and bones of minerals and encourage degenerative diseases. They suggest eating alkalizing foods as an antidote.

But before you start despairing that you are about to encounter yet another holistic dietary rule, consider that most of what's involved in the acid/alkaline discussion comes up under more familiar headings. You won't be surprised to learn, for example, that sugars and animal proteins are the most acidic foods; you might avoid them for many reasons even if you don't get the acid thing. Likewise, fruits and veggies are the most alkalizing; you're probably gorging on them anyway because of other health edicts.

But there are some tricky areas in this system: for instance, grains,

those mainstays of holistic eating, are acid-forming when digested, though not nearly to the same extent as meat and dairy products. Grain's acidifying effects can be lowered by soaking it for 36 hours before cooking or by chewing it very well. Exercise causes acid production, as does the digestion of most carbs, proteins and fats. The body draws on its stores of calcium, magnesium and potassium to neutralize these caustic influences, and alt-health types want you to avoid this mineral drain.

Mainstream medicine is skeptical of some of these arguments—it tends to place importance on these imbal-



ances only if they are acute, believing that healthy bodies have an awesome ability to neutralize acids.

The bottom line? Whether you're worried about acid or not, it's in your best interests to pile that plate with the plant kingdom. And do your yoga; deep breathing helps the lungs release more carbon dioxide—an acid.

Acid me no questions, I'll tell you no alkalis

Here are some comments from a variety of experts on the subject of acid-rich food.

"I think the link between

acid/alkaline balance and bone is not that direct. If you have a high-protein diet or take too much sodium or caffeine, you can lose calcium in your urine. But these factors are not very big. I haven't seen scientific evidence indicating that it's less stressful on the body if you eat alkalizing foods." —ANGELA CHEUNG, M.D., PH.D., DIRECTOR OF THE OSTEOPOROSIS PROGRAM AND ASSOCIATE DIRECTOR OF THE WOMEN'S HEALTH PROGRAM AT THE UNIVERSITY HEALTH NETWORK

"An acid environment in the body contributes to inflammation. It exacerbates conditions such as rheumatoid arthritis. Steak, pork and chicken have acidic ash. An acid environment is also associated with kidney stones. [The acid leaches minerals from the bones], then the blood levels of the minerals supersaturate and coalesce in the kidneys." —ARVIN JENAB, NATUROPATH

"If you are eating acid foods, you're eating mostly meat and potatoes and bread and you're leaving out all the healthy things. If you go to the other extreme and just eat fruits and vegetables, that's too alkaline and equally bad. I think the acid/alkaline thing is a marketing gimmick that encourages people to buy products and get nutrition counselling. Approximately 50 to 60 per cent of your calories should come from carbohy-

SEE PAGE 19

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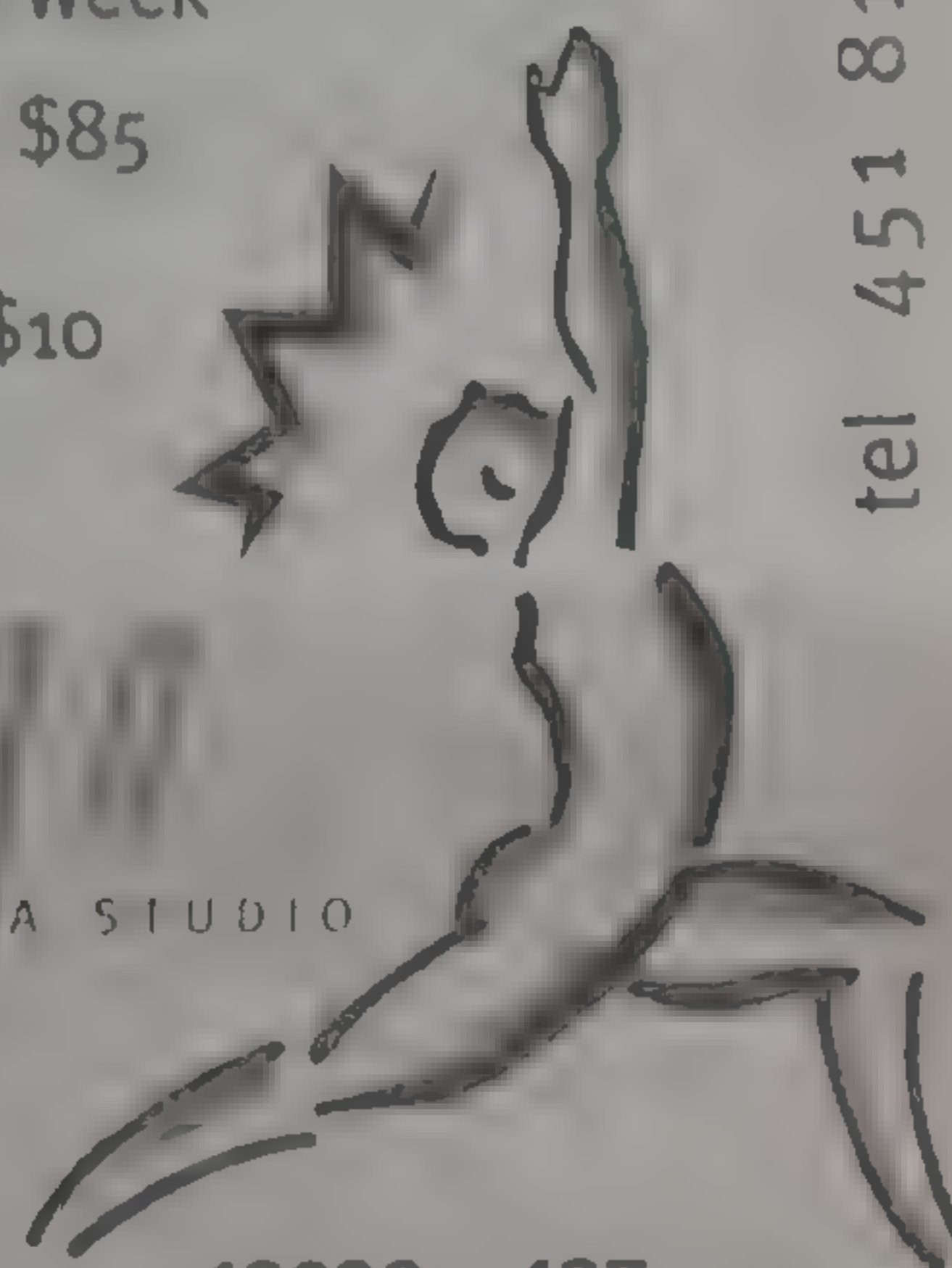
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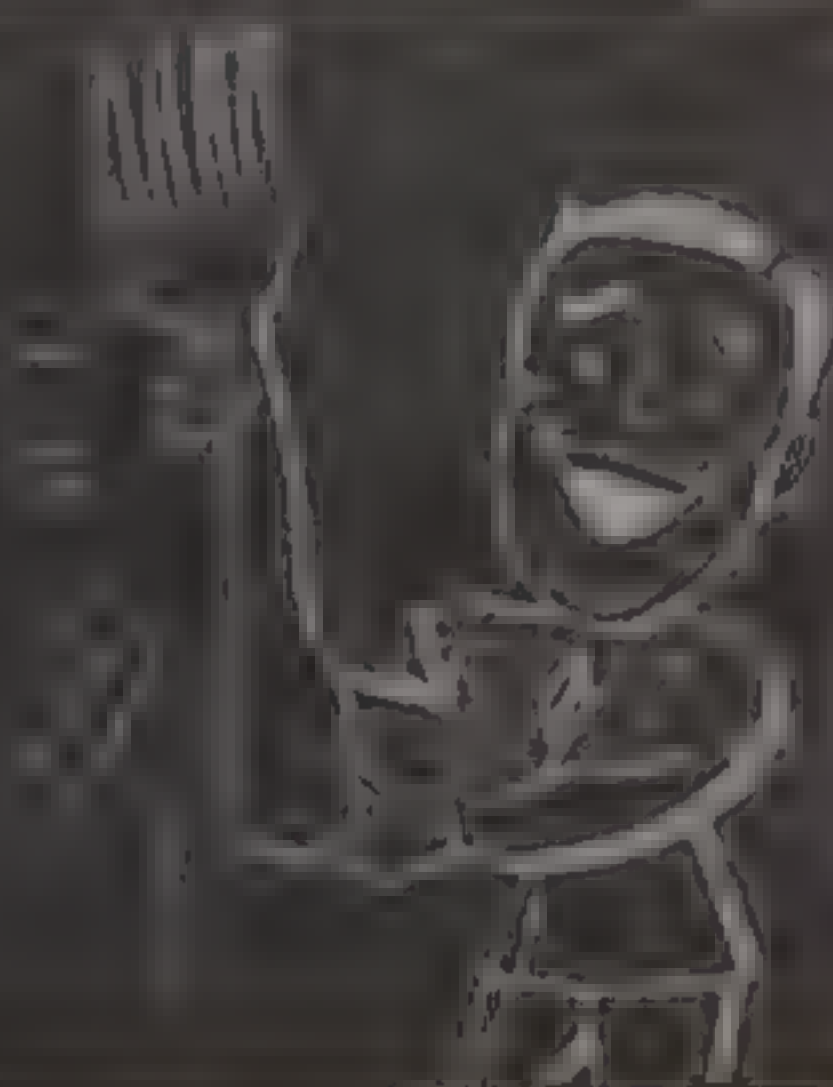
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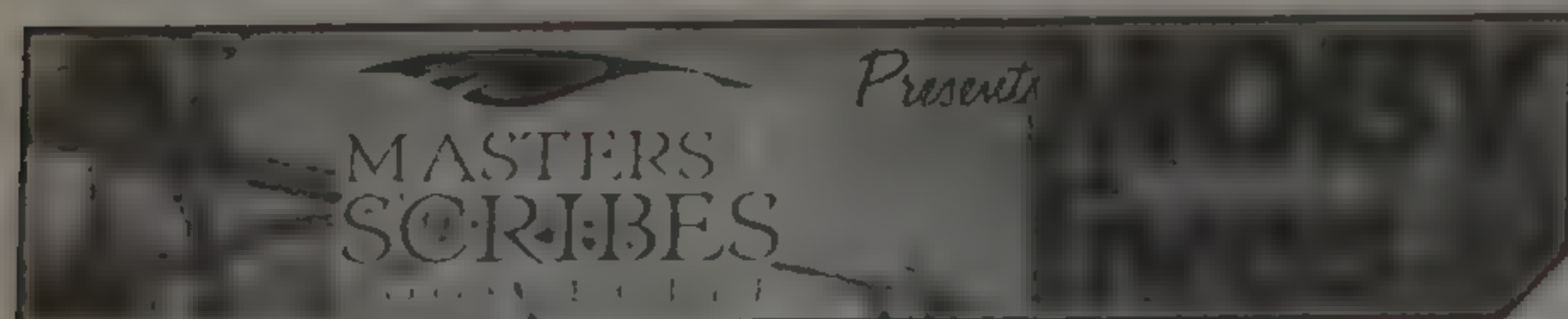
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BY DENNIS LOY
JOHNSON

Club hopping

I thought she'd never leave.

You know who I'm talking about—Oprah.

The thing is, it seems there were a lot of people who couldn't wait for her to close down her book club and get out of Lit City. No sooner does Winfrey announce she's closing up Oprah's Book Club than does the book industry launch a righteous, rip-snorting mockery of her for her parting comments about there not being enough "compelling" books. Not enough compelling books? they howled. *IN ALL OF RECORDED HISTORY?* Clearly, the remark revealed that Winfrey didn't have the brainpower for the job.

Her declining sales influence confirmed it, said others. She was making such poor selections that it had gotten to the point where her imprimatur only guaranteed a book a rise in sales of a measly three or four hundred thousand copies.

But not to fear—it wasn't long at all before a series of intellectuals stood up on behalf of the American book industry to announce that they were going to host book clubs that would feature something a tad smarter than those dimwitted Toni Morrison books or the ones written by obscure Canadians, that Winfrey favoured.

For example, just two days after Winfrey's sayonara, a press release announced that Katie "Cute as a Button" Couric and Matt "Cute as a Couric" Lauer would host a new book club on NBC's *Today* show just as soon as they could build a new set that looked like a library. Then *USA Today* announced it planned to host a book club too, as soon as editors could figure out how to represent multisyllabic words with colourful charts. Then Kelly Ripa, who replaced Kathie Lee Gifford as resident egghead and sidekick to the immortal Regis Philbin on what is now known as the *Live with Regis and Kelly* program, announced she was going to spotlight books too, just as soon as she figured out how to open one of the dern things.

And just like that, it was Oprah Who? Because not only did those book clubs promise; they delivered.

Yes, the first results are coming in and they are impressive. According to

the *New York Post*, the day after Ripa announced that her first choice was the thought-provoking *If Looks Could Kill*, a murder mystery by Kate White, the editor of *Cosmopolitan* magazine, the book shot up from number 7,000 on Amazon.com's bestseller list to number 7. The book's publisher, Warner Books, immediately ordered 25,000 more copies printed. The next day, AP reported the book had climbed to number 4. Warner ordered another 50,000 copies.

Meanwhile, the *Intelligentsia* ruling *USA Today* made a difficult but discerning choice too—one that, happily, gave another formerly obscure writer a leg up. After considerable thought, one Friday they announced they'd chosen the book that had won that most obscure of all literary prizes, the Pulitzer Prize, the previous Monday: Richard Russo's *Empire Falls*. According to the Associated Press, the book's paperback publisher, Vintage, is giving all the credit to *USA Today* for driving the book into its sixth printing and bringing the total number of copies in print up to 285,000.

Over at the *Today* show they're still building the library set, but you can sense the industry-wide tingling about which hidden treasure Matt and Katie will rescue from the dustbin. My bet: *The Greatest Generation*, by their own former host, Tom Brokaw. In case you've never heard of it, it's a book about World War II.

Which is all great news for the book industry—God knows, these are all worthy books that would have gone absolutely nowhere without some help from literary champions such as Ripa, Lauer and Al Neuharth. No use promoting the wide variety of books Winfrey got behind when you can consolidate things and promote the same books the publishers and booksellers have already decided to promote most heavily. This way, things are a lot less confusing.

In fact, I am so impressed by the lockstep now overtaking the industry that I have rethought my own decision to launch "Dennis's Book Club." I must admit I was fantasizing about seeing little "DBC" stickers on book jackets; however, I now realize that my tastes are as out of step with the mainstream as, well, Oprah Winfrey's. Why, I won't even tell you what my first choice was going to be—but have you ever noticed what a great coaster the *Encyclopedia Britannica* makes? ☺

The legend of Zelda

Sometimes Madness Is Wisdom makes sense of the Jazz Age's most troubled couple

BY CATHERINE WALSH

The secret of a well-written biography lies in the book's commitment to telling the truth, and to keeping that truth interesting. A writer is challenged to give the reader juicy detail without resorting to innuendo and to provide insight without becoming pedantic. Kendall Taylor's ambitious biography of F. Scott and Zelda Fitzgerald, *Sometimes Madness Is Wisdom*, succeeds on both counts. The result is the entertaining and intriguing story of one of the most infamous literary couples of the 20th century.

F. Scott Fitzgerald, still best known for his novel *The Great Gatsby*, struggled with a lifelong ambition to move among the upper classes. Zelda Sayre, an unconventional Alabama socialite, yearned to escape the suffocating confines of her small-town existence and live a life of reckless excitement. The two met, married and set off in search of an extraordinary life together. Taylor's book traces the path of their life together through the abandonment of the Jazz Age, their days living abroad as expatriates, their eventual return to the United States, Scott's eventual demise from alcoholism and Zelda's descent into madness.

Taylor captures the reckless independent spirit of the couple in their heyday as well as the later years of anger, misery and dissatisfaction as they attempted to achieve once more the glittering, carefree days of their youth. Peppered with appearances by the literary figures that made up their circle of friends, the book vividly depicts the Fitzgeralds' highly competitive and volatile marriage, including their spectacular drunken escapades, spending sprees, infidelities and suicide attempts. Their story reads like one of Fitzgerald's own novels—full of exotic locales, wealthy couples, endless parties and tragic consequences.

Taylor also explores and explains just how much Fitzgerald drew on his own personal life to write his stories and novels. His wife was his inspiration, and he made extensive



use of Zelda's personal letters and excerpts from her diary as creative fodder for his work. (He even went so far as to try to legally declare their life his exclusive literary property in order to prevent Zelda from writing a novel of her own.)

All the muse that's fit to print

There have been many biographies written about Scott and Zelda separately but, as Taylor herself confesses, none of them satisfied her curiosity about the woman who was at once Scott's muse and his tormentor. Expanding on her lifelong

many biographies have not allowed Zelda to be a colourful background player. Taylor holds that Zelda was a talented artist in her own right—a painter, dancer and writer who grew frustrated living in the shadow of her famous husband. Taylor also provides a sympathetic portrayal of her husband's odd behaviour, which may have had its origin simply in her offbeat take on life, quickly degenerated into serious mental illness.

While her focus in this duobio is largely on Zelda, Taylor neither idolizes nor belittles her subjects. Both are presented as strong-willed people whose greatest weakness was each other. Taylor recognizes that the two were inextricably linked that the story of one cannot be told without giving equal time to the other. (In some ways, Fitzgerald himself was writing their joint biography every time he published a story—his work drew heavily on their life, featuring bored, well-to-do, rootless young couples seeking release by any means available.) The parallels between the truth and Fitzgerald's fiction are fascinating on their own, but equally intriguing are Taylor's insights into women who step into the background so their husbands and lovers might have the spotlight.

Daddy nostalgia

Reading Taylor's book prompted me to revisit Fitzgerald's novels, and the rich detail of her book brought new insights to Fitzgerald's stories and characters. But even taken on her own terms, Taylor generates the same haunting nostalgia Fitzgerald's work is known for, the same feel for desperate people grasping at a triumph long since past, a pinnacle already reached. *Sometimes Madness Is Wisdom* is an intimate, warts-and-all portrait of two soulmates so perfect that, ironically, they might have been better off had they never met. The book may take some time to absorb, but it delivers a thrilling, shattering story about the confines of love. ☺

Sometimes Madness Is Wisdom: Zelda and Scott Fitzgerald: A Marriage
By Kendall Taylor • Ballantine Books •

464 pp. • \$42

SOMETIMES MADNESS IS WISDOM ZELDA and SCOTT FITZGERALD A MARRIAGE



KENDALL TAYLOR

fascination with the frequently unsung Zelda, Taylor portrays her as a woman who, like many before and since, allowed her own creative impulses to be stifled and subdued for the good of her husband's career. Irrepressible, creative and often wildly unpredictable, Zelda served as the model for all of Fitzgerald's female protagonists. But where

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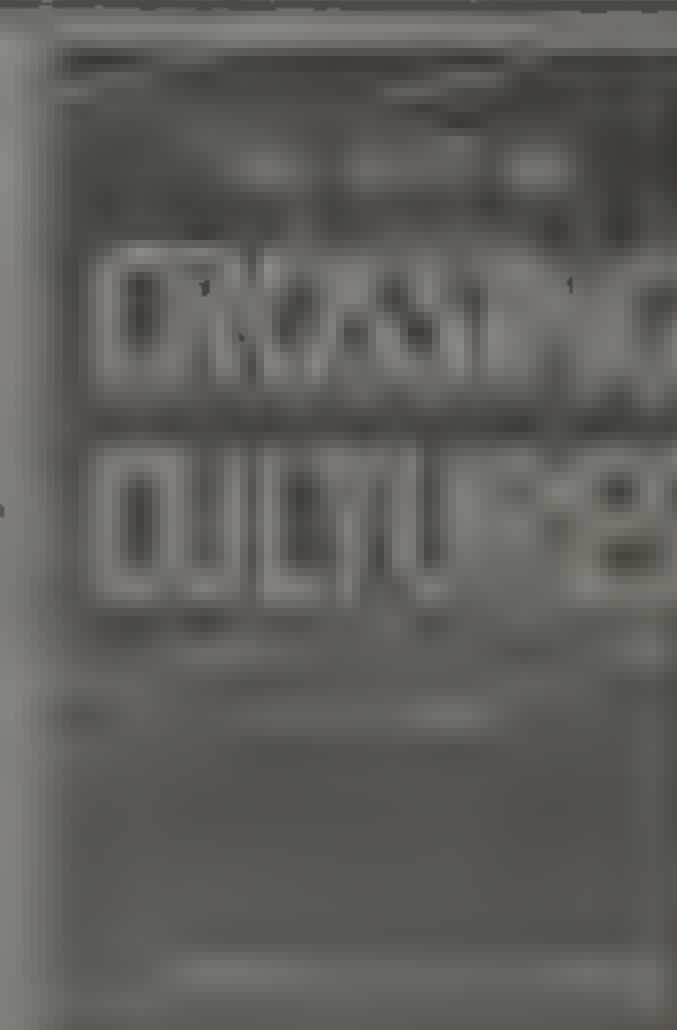
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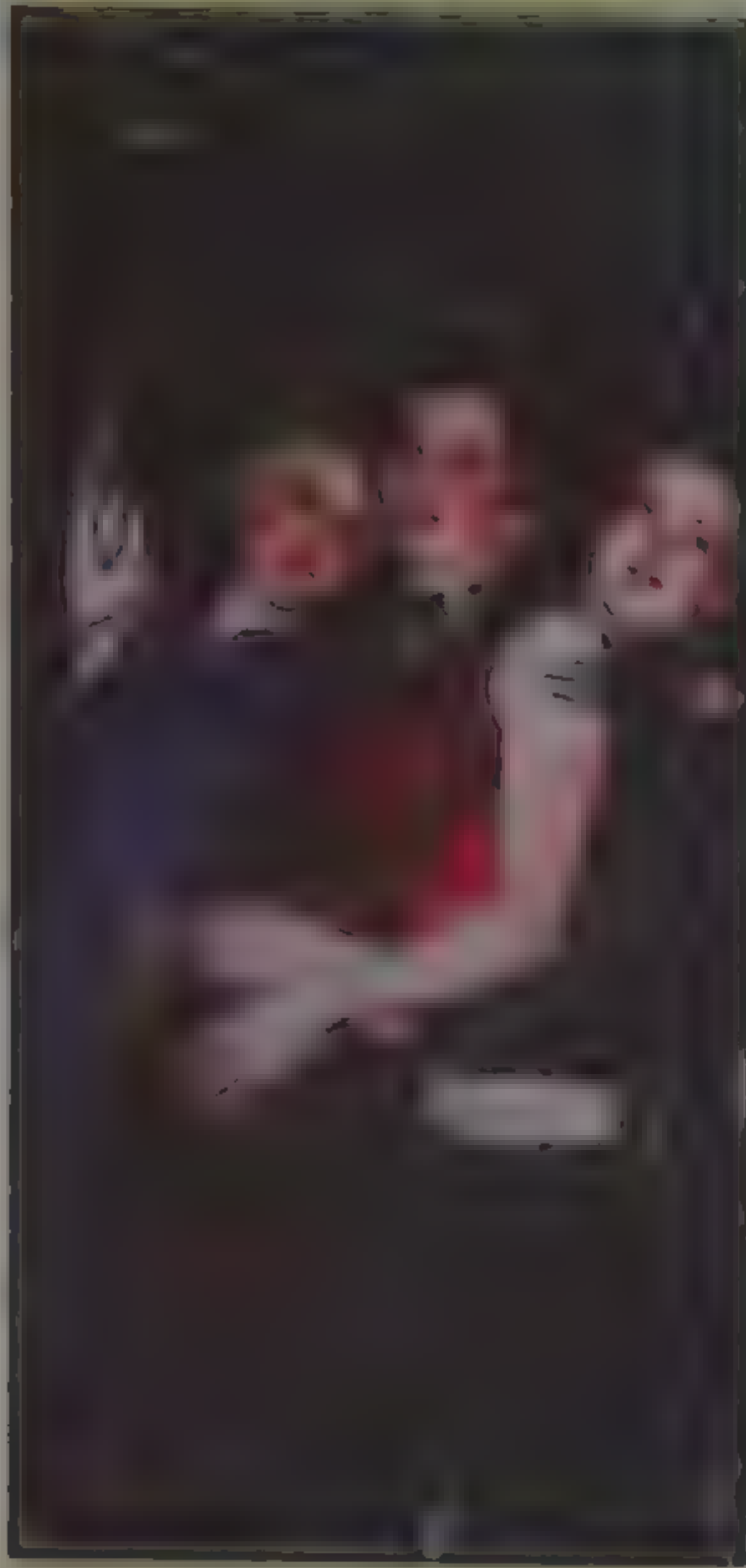


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On Monday, May 6, Whyte Avenue decided to bring their funk across the river to Ceili's Irish Pub downtown for a unique fashion extravaganza. *Get Your Funk On* was organized by Headroom Hair Design owner Hailey Brydges and hosted by Lawrence Rosen, the manager of Ceili's, and it transformed the

crowded pub into a fascinating visual feast. Dimmed lights were compensated with an array of paper lanterns as the models flaunted their wares on a runway that encircled the bar. Highlighted with a Whyte Avenue

street sign, of course.

The clothing on display ranged from street casuals to elegant formal wear to wild fantasy couture, provided by a wide range of retailers from all over the southside strip. Entertainment was provided by the 3rd Street Beat hip hop dance team and local house DJ Junior Brown, and

proceeds from the event went to the Stollery Children's Hospital Foundation. A capacity crowd that turned up on a Monday night for a little bit of funk helped make this a success all around. **V** —FRANCIS TÉTRAULT

Acidic foods

Continued from page 17

drates, which are acid-forming. But a healthy kidney can handle it. The buffering ability of the body is really amazing." —MARILYN COWLING, REGISTERED DIETITIAN AND NUTRITIONIST

"Most disease occurs in an acid environment. The first thing that happens to people wheeled into an ER is that they're injected with sodium bicarbonate, an alkalizing substance. You can do it that way in an emergency, or you can prevent a heart attack in the first place. If you give somebody a lot of red meat, grains, alcohol and caffeine [acid-forming foods], I can guarantee you there will be more calcium peed out of the body than if they ate fruit and veggies. Any medical textbook will tell you that. I've seen good clinical results from alkalizing diets thousands of times. It's possible to be too alkaline, but I've never seen it. Most people are on the acid side."

—ZOLTAN KONA, M.D., M.Sc.

"Long-lived populations from the Hunzas to the Vilcabambans eat an alkalizing diet. In contrast, the shortest-lived populations eat an acid-forming diet. There is also a little bit of scientific evidence that confirms the superiority of an alkaline-forming diet. An easy test to do at home is to check the pH of your first morning urine with pH paper. Healthy people have a first-morning urine pH between 6.5 and 7.5." —RUSSELL JAFFE, M.D., PH.D., FELLOW OF THE NATIONAL ACADEMY OF CLINICAL BIOCHEMISTRY **V**

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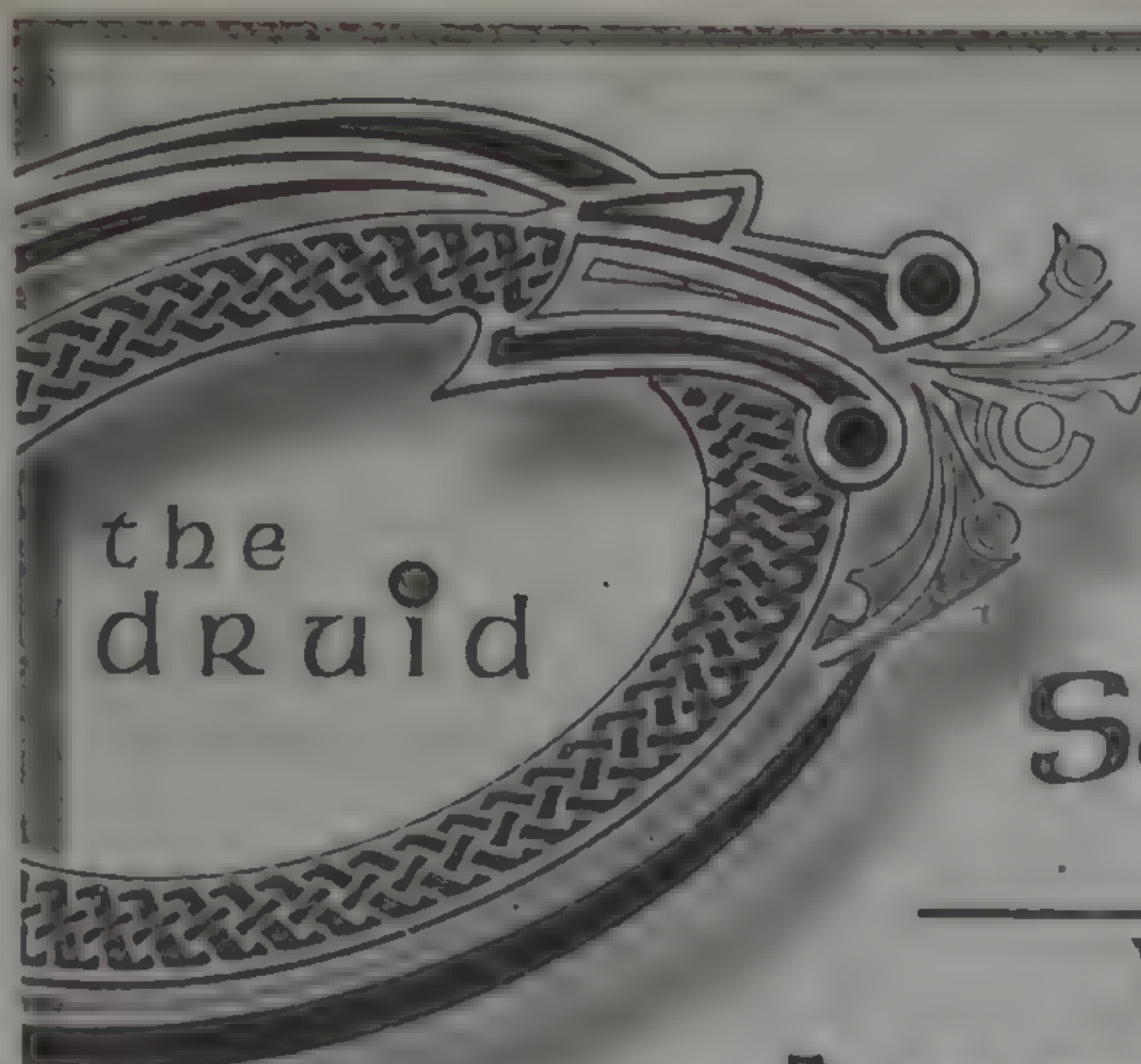
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Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devil's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503)



the druid



Thu. May 9
Suga Kane
9:00pm

Wed. May 15
Ann Vriend
9:00pm

Thu. May 16
The Dean Lonsdale Band
No cover 9:00pm

the druid

11606
Jasper Avenue
454-9928

VUEWEEKLY is PROUD

TO SPONSOR



WED. MAY 15
COME CELEBRATE OUR 4TH
BIRTHDAY WITH JON, TIM AND
TROY OF NORTHWEST PASSAGE

SAT. MAY 18
PURSOURCE PATIO PARTY
LABATT PURSOURCE \$3.75

SUN. MAY 19
LONG WEEKEND BLOWOUT WITH JOE
BIRD AND THE WOWZERS



10616-82 Avenue

414-6766

MAKING A DIFFERENCE ONE PINT AT A TIME

Solitary refinement at Bruno's Restaurant

Italian eatery makes dinner for one a little less lonely

By DAVID DICENZO

One thing I've always loved about dining out is the range of experiences it exposes you to. Just last week, for instance, I went to a jam-packed Greek place with a small group of people on a Saturday night, soaking in the exciting atmosphere of a buzzing taverna. But there are times when a more low-key meal can be equally satisfying. That's exactly what I got when I went solo (mlo) at Bruno's Italian Restaurant, a quaint little room just off 99 St. With only about a dozen tables in the place—each one covered with the same colourful, plastic cloths that my Ma used to use to protect the wood of

our own kitchen table—Bruno's is more about taking the quiet approach. Food is the focus here, as opposed to, say, purposely breaking plates.

Then again, the place may rock mightily on weekends, so keep your head up.

I was off to a good start when I asked for a Moretti beer and the waitress obliged. As I took a few seconds to decide on food, I scanned the room and deduced—based on the autographed Gretzky photo on the wall, in which the Great One still had his mid-'80s middle-part mullet—that the restaurant had been around for some time. I got back to the compact menu, which lists only about 15 items. However, many of the choices were interesting and different; for example, there was something called fettucine Caruso (including mushrooms, ham, garlic butter and meat sauce), fettucine Ivana (corn, carrots, peas and cream)

and the *frittata di pasta* (fried pasta with egg and vegetables). The calzone was the most expensive thing on offer, with a pricetag of just \$7.75.

Each item was tempting, but I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. Before that came out, I sampled the



minestrone. The tasty tomato-flavoured broth was filled with carrots, celery and zucchini. I especially liked the fresh grated cheese (parm or Romano) already on top, which to me implied, "If you're gonna order the minestrone, the proper way to have it is like so." Fine by me.

Penne for your thoughts?

The penne was fantastic, though the

noodles could have been a little more *al dente*. (In many restaurants, pasta isn't done to order, so you partially cook some during prep time and then pop it back in hot water to finish a dish as it's needed. This was likely the case here.) No problem, however. The tomato sauce, while very spicy, was delicious and I mopped up every last drop with the crusty bread that came with my meal. To some, this would seem barbaric. To others, it's a compliment. I assume the kitchen person took it as the latter. At least I hope he did.

My routine of late has been to bring dessert home and I continued that trend after Bruno's. Besides, I overheard the waitress say she was close to being done and seeing as I was the last guy in the place, I figured I'd do her a favour and hit the road. My dessert options were limited to tiramisu or *cioccolato sorpresa* ("chocolate surprise"). I almost

always go for tiramisu, but this time I decided on the mystery sweet, which turned out to be a gem. It featured a few small slices of a layered cookie/cake, almost like a dessert terrine, with gooey chocolate and a thin raspberry sauce poured around it. I ground some coffee beans, put the *machenetta* on a sipped some fresh espresso to go along with the inspiring creation. What a combo to cap a quiet day.

I generally see great food as something to be savoured with others. It's a cultural thing. But there's nothing wrong with solitude every so often. In fact, I read my horoscope after my meal and it actually said the following: "Try to keep a low profile. Go somewhere nice for lunch."

It was in the stars. ☺

Bruno's Italian Restaurant
9914-89 Ave • 433-8161

Make YOUR vote count!

Eat!

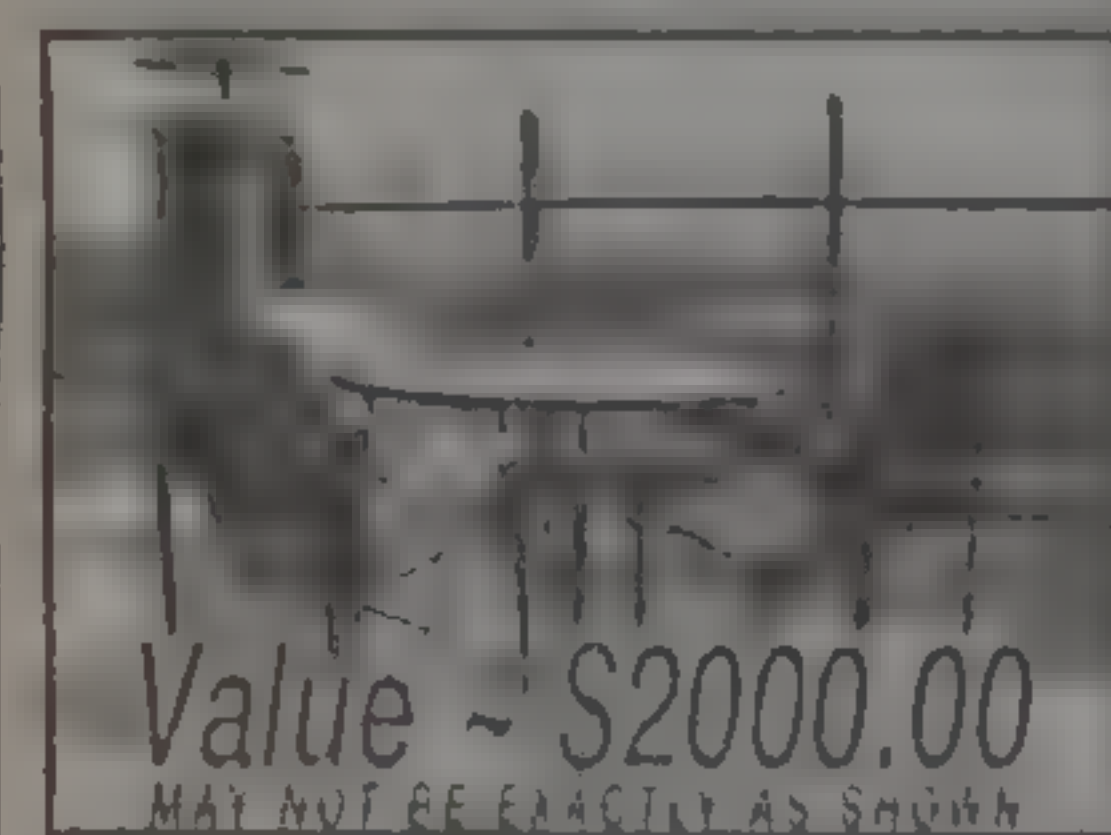
Maybe it's the perogies that practically melted in your mouth. Maybe it's the samosas that sent

your senses into orbit. Maybe it's the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

Vote!

Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 4th Annual

Vue Weekly Golden Fork Award. Read the results - and more - on May 23rd. For your ballot to count, you must give answers in at least ten categories and include your name, address and a daytime phone number.



Grand Prize:
PATIO SET

Courtesy of:
The View at Riverside Bistro

Ten other people will win gift certificates of \$20 and \$25 to be redeemed at one of several of Edmonton's most popular restaurants.

GO TO ANSWERS TO:

Vue Weekly's 4th annual Golden fork Awards
10303 108 St. Edmonton, AB. T5J 1L7
or FAX: 426-2889
or email: fork@vue.ab.ca

THIS IS YOUR
OFFICIAL
Ballot!
send it in!

Entries must be
received no later than
5pm, May 17 2002.
(No duplicate entries -
1 entry per person)

Best Dishes:

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French fries _____
- Wraps / Subs _____
- Pizza _____
- Desserts _____
- Chicken Wings _____



Best Restaurants:

- Breakfast _____
- Steakhouse _____
- Bavarian _____
- Chinese _____
- Thai _____
- Japanese _____
- Greek _____
- East Indian / Tandoori _____
- French _____
- Italian / Pasta _____
- Seafood _____
- Mexican / Latin American _____
- Vegetarian _____
- Brew Pub _____
- Coffee Shop _____

Other Bests:

- Sweets _____
- Snacks (pretzels, bagels) _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- Late night / all night _____
- Weekend brunch _____
- Best service _____
- Sports bar _____
- Best Patio _____

Name: _____

Address: _____

Phone # (daytime): _____

DISH WEEKLY

Continued from previous page

Best sandwich award winners in the Vue Weekly 2000 Golden Fork Awards. Non-smoking. \$5

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$5

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable home-style meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3.30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed. Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Sheeky's (7623 Argyll Rd., 426-8983, #100, 2130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 1-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis. Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Temptationz Night Club (10045-109 St., 441-9944) Our kitchen opens for business at 1:00 am and is open until 7:00 pm. We have

great open grill food as well as pastas and Cambrian cuisine via N'JOY catering. \$5

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib seafood, pasta and stirfries. Non-smoking. \$5

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$5

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$5

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$5

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$5

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$5

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$5

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$5

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$5

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your

favourites. \$-55

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-55

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$5

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$5-555

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-55

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$55

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$5

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-55

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$5

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non smoking. \$5



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simple creative food

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reservations recommended

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TWO 9" \$11.99
Pizzas

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Pizzas

American Pie

Shredded cheese, beef, onion and onion

Italian Stallion

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Pollo El Fuego

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Able to accommodate large parties & groups

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(383-3344)

10% off Dinner with this ad

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Look for this symbol! Any restaurant advertising with this symbol wants to be considered by our readers when they vote for *Vue Weekly's Golden Fork Awards*, to be announced on May 23/02! The ballot will be published in the May 2, 9 and 16 issues. It asks you to vote for Edmonton's best in our Fourth Annual Reader's Choice Awards for 40 best food categories.

So, watch for the symbol and sample the best of Edmonton's restaurants before you vote. There are great prizes to be won by readers who participate.

FREE FOOD!

To make it even more exciting and easier for you and your friends to "taste test" the fare of some of these establishments, you can win free gift certificates from some of the city's best places for eats. All you have to do is mail, fax or e-mail our office with your name and phone number and the words "Free Food!" At least five names, maybe more, will be chosen to receive gift certificates worth at least \$20 and redeemable at one of our city's great food establishments.

VUEWEEKLY

10303 108 Street
Edmonton, AB. T5J 1L7
FAX: 426-2889
email: fork@vue.ab.ca

DISH WEEKLY

Continued from previous page

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita

with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italia Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food. \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate, funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The old-

est Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

LATIN

Valparaiso Latin Canadian Club (10816 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool

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Michael Siek

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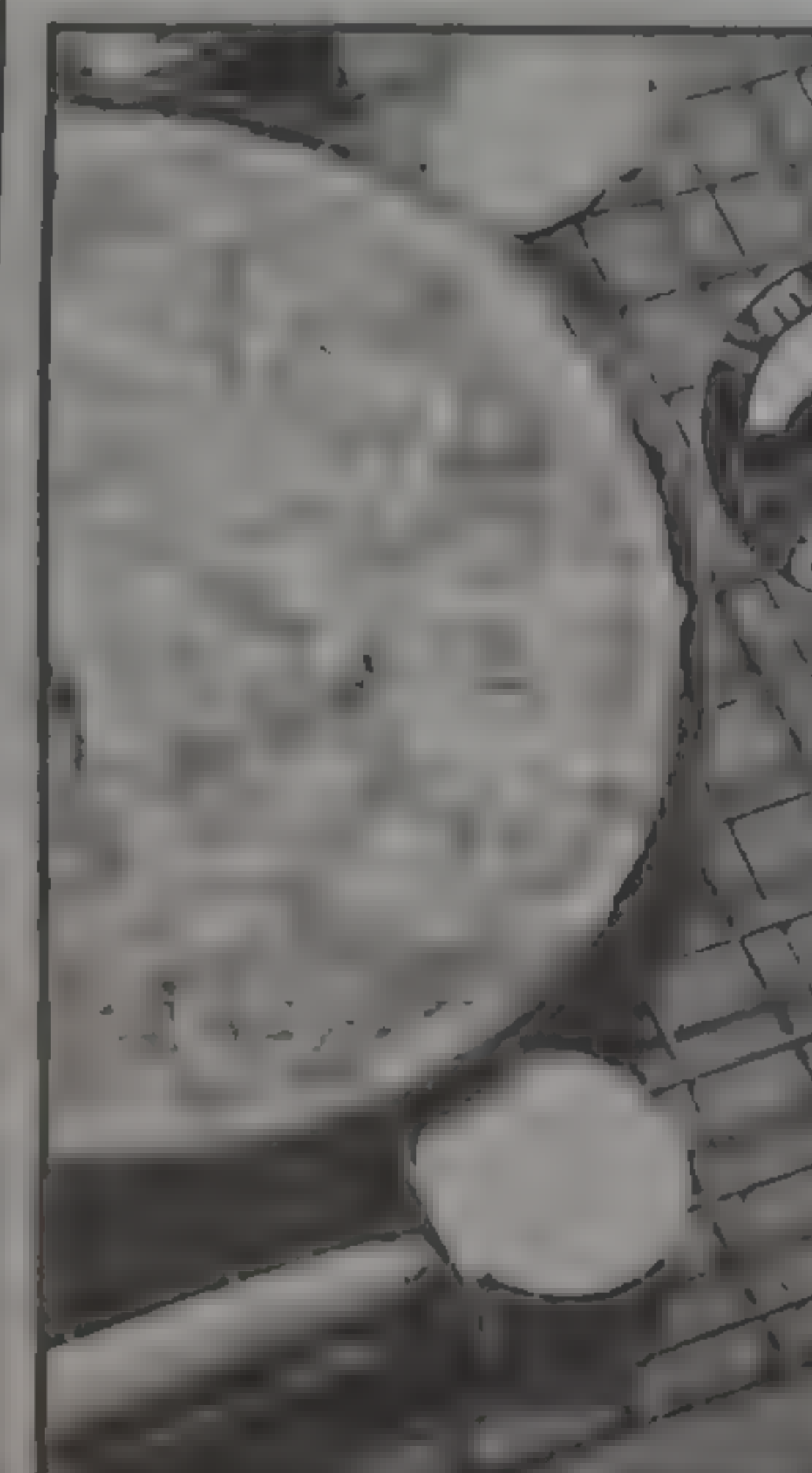
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Montreal's famous
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maple syrup!

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seasoned breast of
chicken, olives and basil.
Baked with our cheese
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then finished with a little
Parmesan to rest it up.

THE PURE

PERFECT PERFECTION
It's big. It's flat & loaded
with spicy pepperoni and
our house-made blend

THE MONTREAL

Montreal's famous
sauté tomato sauce
and onions and
Three cheese blend
Best bon bebe!

THE ALBERTAN

Shaved Alberta cheddar,
onions, peppers and a
little BBQ sauce. Topped
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DISH WEEKLY

Continued from previous page

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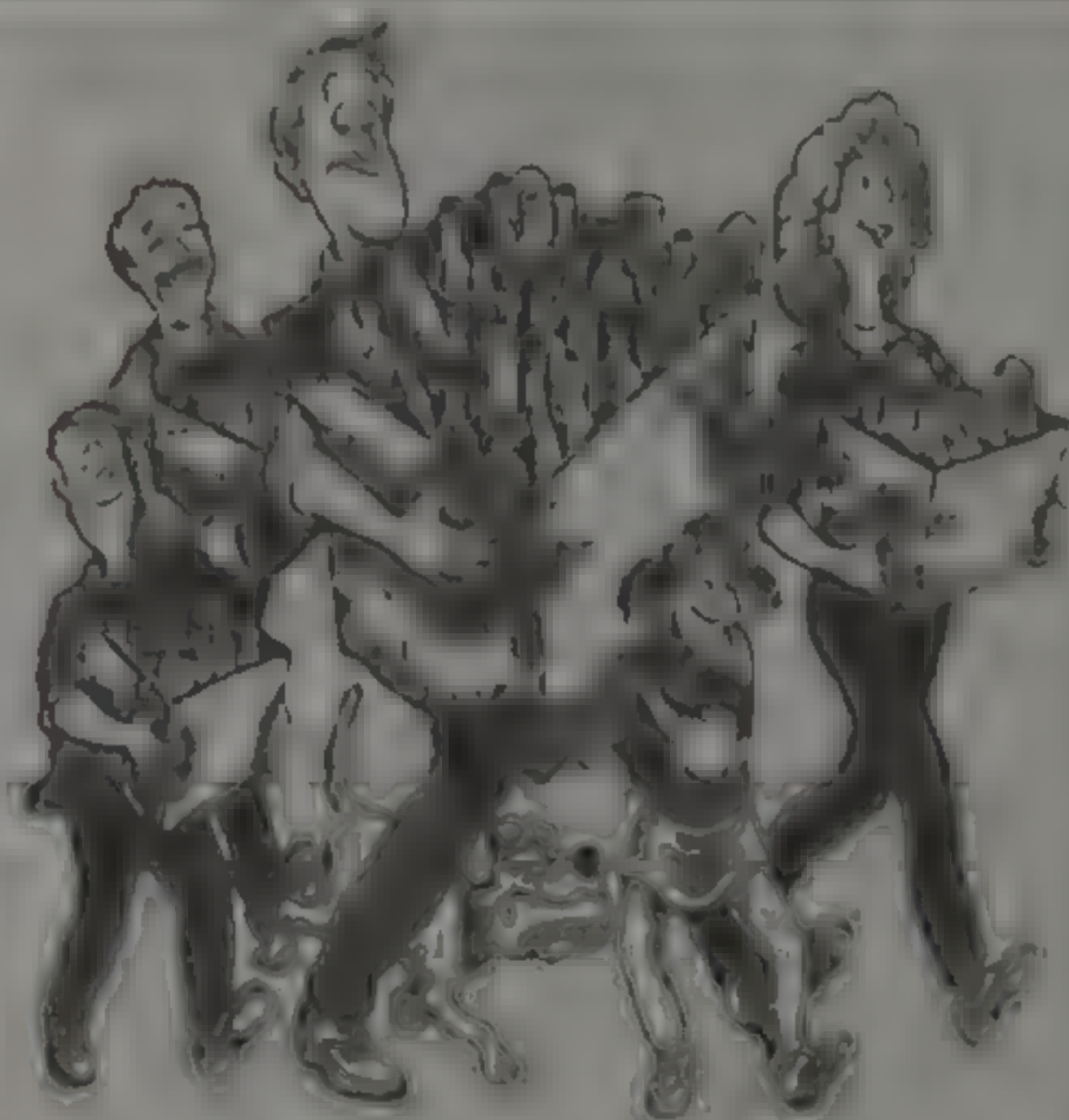
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Deals on meals

Dining suggestions for folks with big appetites and tiny wallets

BY DAVID DICENZO

Value. That's an important word to me. I thought about value once again last Saturday night when some friends and I ordered take-out. Now, last year I tried a place called China Palace Seafood Restaurant (down Whyte Ave) and just loved it. Traditional fare this was not—I've been to someone's house for an authentic Chinese New Year and I don't recall chicken balls being on the menu—but as far as the Westernized version of a Chinese dinner goes, the bang-for-buck quotient at China Palace was unreal. I even called to tell them as much, but the guy on the other end must've had something in the deep fryer because he brushed me off rather quickly.

Back to Saturday. We ordered the combo for three, which allows you to choose five items out of a selection of 17. The bill came to \$24 (plus tax) and if we upped the tally to \$30, they threw in an order of dry ribs. The special egg foo yung (loaded with chicken, shrimp and veggies for \$5.95) is a treat so we tacked on one of those as well, pushing us slightly over the \$30 mark—\$32, to be exact. For seven large dishes. As of Tuesday, I still had some left in the refrigerator.

Anyway, the meal got me thinking about value and I began to call up

different people to get an idea of what they consider to be the best deals in town. My friend Ana, for instance, still swears by Gino's Italian Kitchen on Calgary Trail South. "What specifically is a good deal there?" I ask. "Anything," says Ana, but she especially likes Gino's pastas—you can choose the type of noodle and an accompanying sauce, all for under \$10. (You apparently can't miss with the cacciatore, which is simply packed with chicken.) Another of Ana's favourite values is the 12-inch slab pizza from Chicago Deep Dish. That's a pizza deal you can find just about anywhere, but it doesn't necessarily mean the pie will be great. Ana says the thick-crust pizza at Chicago is

dining

solid and they don't skimp on toppings, either. (A pie with three or four toppings will run you about \$15.)

55 is a magic number

If you want a decent meal where you can be gorged without being gouged, then noodle houses are the way to go. I walked into a place called Sai Woo a few years ago with a couple of friends and the three of us enjoyed a late-night feast for about \$20 in total. Along the same lines, my friend Aviva is really big on 101 Noodle House. She says that she gets #55 every time she visits—a big vermicelli noodle dish with grilled chicken and vegetables for an incredible \$5.50, though she passes

on the spring roll, requesting more chicken instead. She can't be entirely sure of the price, noting that the folks at 101 may have recently raised prices—about a quarter, she figures. What crooks. Momo Korean down by the university is another good place for interesting Asian food. A nice bowl of *bi bim bap* (I think they call it *be bim bub*, after the owner) is a mere \$7.50.

Under the category of greasy comes this suggestion: Ray's Big Boy. It's a burger you can order at Jimmy Ray's Sports Bar, and this slab of meat is like none I've heard of before. First, you get to lay down the oversized patty, then add sausage, ham, back bacon, a fried egg and cheese. Oh—there are fries on the side, too. "I recommend that," Eric tells me very matter-of-factly. The damage? Just \$7.99, not including ambulance ride. Say hi to the cardiologist for me.

Guys and dals

One of my personal favourites is the masala dosa at Savoy's Health Café, an Indian crepe filled with seasoned potatoes and served with a spicy soup called dal. Last time I visited, it cost me only \$4.99 but provided an extremely satisfying meal all the same.

Finally, one of the most obvious deals in town is po' boy night (Mondays and Tuesdays) at DaDeO. I've mentioned this bargain on many occasions in the past, so pardon the repetition, but if you've yet to try a blackened catfish po' boy with potato hash on the side for only \$6.95, get the hell going. ☺

DISH WEEKLY

Continued from previous page

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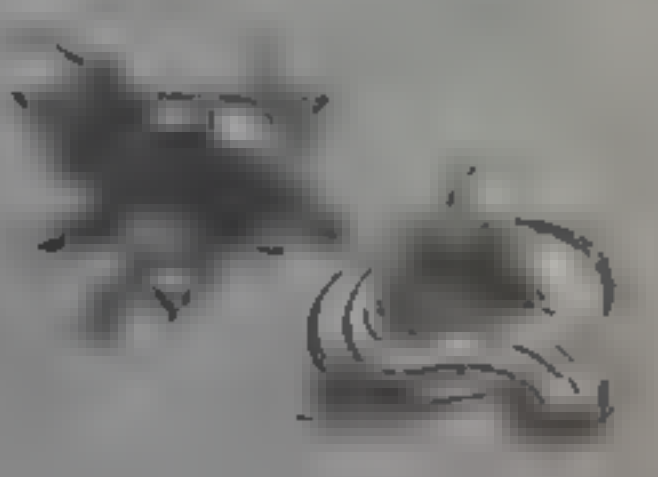
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Touring the Midnight Oil

Peter Garrett might not be able to change the world, but he's still rocking it

BY WAYNE ARTHURSON

Peter Garrett is amused. The tall, bald, spasmodically dancing frontman for Midnight Oil chuckles when he's told where the band will play in Edmonton. In West Edmonton Mall. The big mall, Garrett is told. "The attraction of opposites will be at play there," he chuckles. "This will be one of the few times that I will go into a mall on this tour, so I'll bring my map with me."

Admittedly, it's a little surprising that Garrett, with his long record as a social commentator and anti-corporate activist, would be amused with playing at a venue inside WEM—but he says the band stills see the humour in a lot of things. "There is a lot of humour in what we do—certainly the performances," he says. "And many people that make music which is above the line, out of the subterranean, in order to get themselves onto a record, end up in cliché-land. We try to stay away from the cliché and go for something which is more durable. But we like to relax. We'll do crosswords, hang out on the bus and throw darts at pictures of Mr. Bush and Mr. Chrétien."

The last time Midnight Oil was in town was so long ago that George W.'s father had just been defeated by Mr. Clinton, while Mr. Chrétien...

well, okay, Chrétien was still around. But he was a decade younger, and many assumed in the intervening years that the Oils had disappeared back into the Australian landscape along with Paul Hogan and our very brief infatuation with vegemite. In fact, the group has been working with the same lineup since 1977—save for a bass player change in 1987—playing shows and creating a ruckus, just not here in the north. They've also been releasing albums, like the country-influenced *Breathe* (one of the most underrated discs of the '90s) and the almost hardcore *Redneck Wonderland*.

rock

"We've been busy making music in the southern hemisphere," Garrett says, "touring in our own country, connecting with a new generation of Midnight Oil fans, making records which some people didn't get to hear in the northern hemisphere, keeping ourselves stimulated and interested in what we were doing as a band. Other guys have been doing side projects and people have been going off and producing others. Just shaking out their own creativity and their own endeavours. And just hanging out at home."

Hip replacement

Much like Canada's own Tragically Hip, Midnight Oil remains popular at home and doesn't seem to need international success to keep the passion alive. "The greatest beauty of

performing music or being in a band is you are still able to activate your passion," Garrett says. "You don't need karaoke; you can do it for your own living and your own life, and despite the fact the business is in terribly weird shape and looks awful from any perspective, the fallback for an artist is to get up onstage and sing. There's no problem getting the passion from that. We've done some playing in the intervening periods, but this time everybody felt sufficiently strongly about what we've been doing that we could go away and spend some time on the road. I mean, the road's a killer for creativity, spirit and passion, but it's a necessity if you want people to hear what you're on about."

It doesn't get any *Capricornia* than that

What the band is on about now is a new disc, *Capricornia*. After *Breathe* and *Redneck Wonderland*, it's a return to the band's signature anthemic sound—dueling dual guitars, driving rhythms and Garrett's trademark anti-establishment wails on aboriginal rights and environmental issues. It's nothing listeners haven't heard already from the band, but there's more passion and emotion in one second of the Oil's music than in the output of all the Creeds, Nickelbacks, Britneys and 'N Syncs combined. Let's face it: after all those insipid groups have faded from our collective memory, those three opening notes from the Oil's biggest hit, "Beds Are Burn-

SEE NEXT PAGE

Sweet smell of success

Broken Nose is on a scent of the big once more

PHIL DUPERRON

You know it's going to be a good interview when you're greeted by a man wearing a t-shirt that says "The Broken Nose lead guitarist Mike Caton, and he's kickin' back in the living room he shares with singer/bassist Al Gothjerspen and lead guitarist Ryan Vestby. It's a place—there's a hockey game

punk

the tube and beer in the fridge, and I find myself wondering if they're looking for a roomie.

Before I can move in, I have to find out why the band's upcoming album has been dubbed "Back in the Saddle." How did they fall off the first place, and how hard did they land?

A year ago the world was their oyster, just waiting to be tapped and mined. The release party for their second album, *Horny Ride*, was packed with fans hungry to get hold of it, a sideside tour was set up and there was some serious interest from a record label in California. All they had to do was get down there and

show them what they had onstage. Then disaster struck. Their drummer got married and called it quits, leaving the rest of the band raring to go—without a band.

Vestby says they saw it coming, but it was still nearly a knockout punch. "It set us back huge—a year," he says. "We said, 'We gotta find someone as good, if not better, or we're gonna pack it in.' We didn't want to go onstage and not be as good as we were."

It took some doing, but the boys finally found a replacement in Curtis Blair, former drummer of the now-defunct D-Tribe. Blair's a little late, so he can't defend himself when we begin discussing the inherent unpredictability of drummers. I'd always heard they were a strange breed, I say, often bordering on madness. I'm assured the stories are true.

"They're the goalies," says Vestby. "They're nuts."

"They're just freaks," continues Gothjerspen. "At least, the good ones are freaks. It's tough replacing the drummer because it changes everything. But we found a good one and good drummers are impossible to find. We really tried looking for the right connection, 'cause when you're jamming, you gotta know what the other guy is doing. After listening to

Curtis play for five minutes, it just clicked. He had that vibe."

Finally, Blair himself walks in looking basically normal, but his bandmates claim he's been drugged into submission. "It's a perfect fit," Blair says. "That's basically all I've got to say." Apparently he's been



Broken Nose: "Drummers are nuts. VA VA VA"

hypnotized as well.

"I got these guys on such a short leash," says Caton, playing the role of sinister ringleader. "They got a leader-line to make it to the bathroom, but that's it. It's not all just partying and picking up chicks."

More than 'core

It's hard to imagine, but there's a serious side to these guys as well.

When the giggling dies down for a minute, Caton speaks seriously. "We have the ability," he says. "Now what do we want to do with it? All the 'what ifs' and 'could've been's' are turning into reality. It's more solid than it's ever been. We're at a point now that we want everyone to know we're back and better than ever. It's just the time for us as a band."

Broken Nose consider themselves lucky to live in a town so receptive to heavy music, with no pressure to tone things down. They don't, however, fit inside any tidy niches like metal, punk or the 1,001 fill in the blank cores out there.

"To me we don't sound like anybody," Gothjerspen says. "That's the hardest thing—to sound like yourself. It's hard to write a song and know it's good unless you can say it

sounds like someone else. The songs we're writing now are my favourite songs and that's how it should be. When we play them live, we get to help people lose their minds. That's my favourite fucking thing. It's like seeing your kid in a Christmas pageant—you get to say, 'I made that.'"

Broken Nose

With *Texas Blood Money* and *Timeless*
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Midnight Oil

Continued from previous page

"...will still give us a chill.

Capricornia, loosely based on Australian writer Xavier Herbert's novel of the same, was supposed to be a film project for the band, but it ended up as an album instead. "It's a rambling, wild tale of adventure, future clash and the disinheritance of aboriginal people in the north of our country, which is still almost like a last frontier," Garrett says. "This album has a spirit of landscapes, and love affairs seeping into the quietly underneath, and over the top rages the storm of history and change."

Which brings us to the key question: can a rock band—even one as venerable as Midnight Oil—change itself?

Of course not," Garrett retorts. "That would be folly and the height of immodesty to pretend. It can only be true to itself as a group of musicians, performers and writers. And in that way, whatever it does, whether it's a performance or an album, it may be part of a soundtrack or one of the triggers for change, but we've never had any false illusions about where rock fits into the scheme of things. One of our partners in activities is people who change the world, not rock bands."

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MUSIC NOTES



all about
the local
scene

BY WAYNE ARTHURSON

Oliver's twist

Oliver Mtukudzi • World At Winspear Series • Winspear Centre • Thu, May 9 Members of his own family and his band have succumbed to the AIDS epidemic in Africa and he's never been on the good side of Zimbabwe strongman President Robert Mugabe. But Oliver Mtukudzi still forges on, playing music and expanding on his status as a legend in African music.

"We all do that," he says. "We're hard-working people, every day. We play every week, somewhere in Zimbabwe when we're there. It's the artist's duty to put on shows. Music is the only thing that people with different opinions can share. If people aren't happy and free to come to the concerts, then we know about it. But some of the reports about the situation in Zimbabwe are exaggerated. It's not like there's fire all over."

Even so, he's cut back on his recording output. Back home, artists usually release two albums a year. "I'm

not the only one who used to do it," he says. "We all used to release two albums a year. If you go a year without a record, people say 'Hey, what's happening to you? We need some more from you.' I'm now writing another musical right now, and I plan on being involved in more stage plays. Writing music, performing is what I can do best, what I can give to people."

Critics around the globe have been eager to agree. "Mtukudzi's music has an irresistible, dance-inflected groove that conjures up an afternoon on the beach," exclaimed a review in *Entertainment Weekly*. "Enough soulful spice to satisfy old fans like Bonnie Raitt and entice new ones." (Fan Bonnie Raitt covers one of his songs in her new album *Silver Lin-*

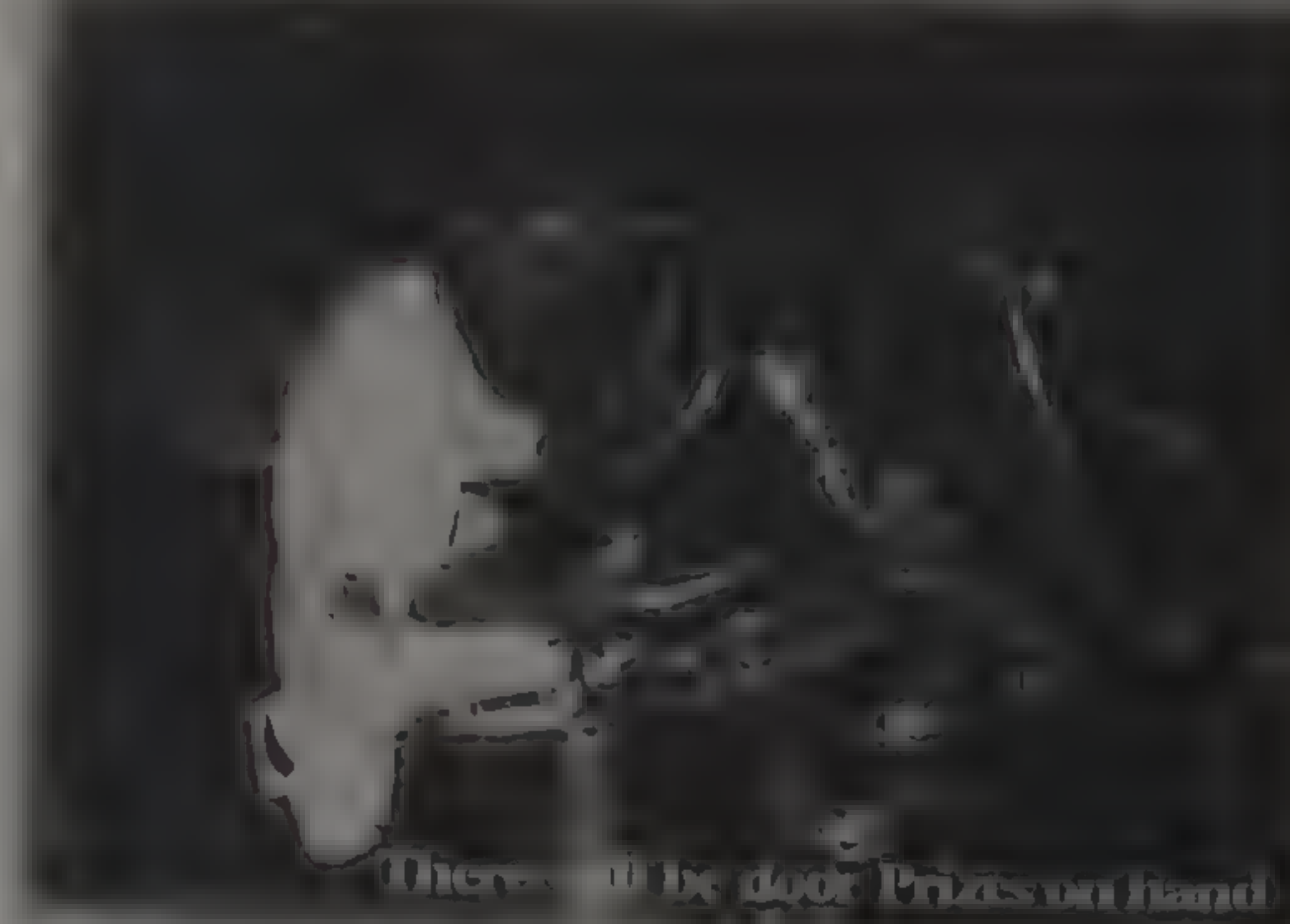
ing and used elements of one of her earlier songs for her 1998 single "One Belief Away.")

Oliver Mtukudzi, the legendary Big Voice, appears tonight (Thursday) with his band the Black Spirits as part of the Putamayo World Music Party, itself a part of the World at Winspear series. Also appearing at the show are Ricardo Lemvo and Makina Loca. Tickets are still available (get them at the Winspear Box Office).

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Omar Hakim
IN CONCERT

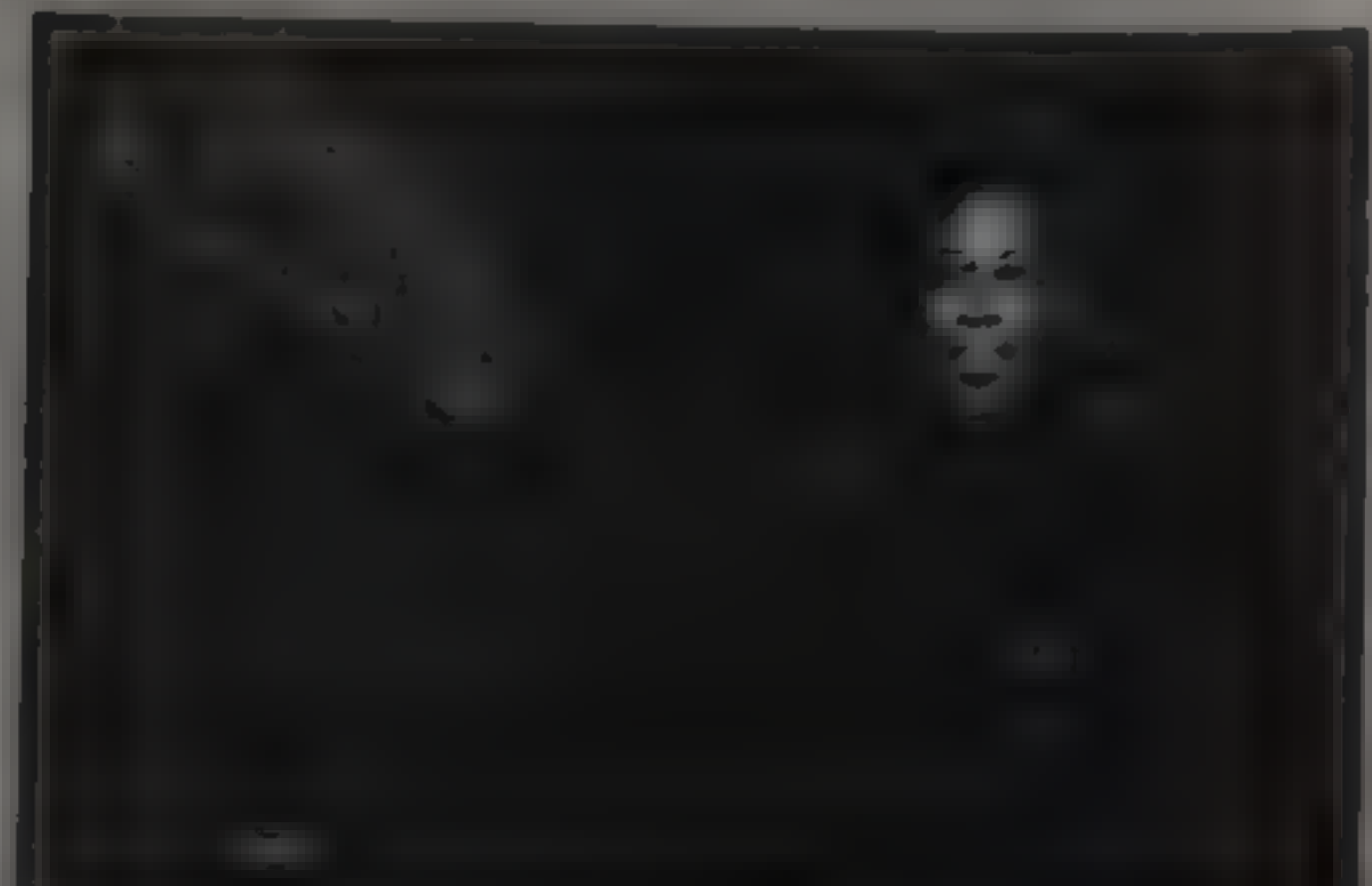


From school-boy gigs with friend Marcus Miller to sold out stadium shows with Madonna, Omar Hakim has done it all. His talent and unique style have made him a favorite among drummers and other musicians worldwide. With a list of credits that include David Sanborn, Sting, Dire Straits, Mariah Carey, Miles Davis, and David Bowie, it's no wonder that Omar is a household name.

Location: John L. Haar Theatre
(GMCC Jasper Place Campus)
10045-155 St. Edmonton AB.
Date / Time: 8:00pm Thursday May 16th
Tel: (780) 423-4448

\$7.00 Admission

Zildjian



...Market and Meeting Place holding a Grande Finale on May 13. Performances by resident musicians Dawn Bissett and Shane Watt, with special guests, including the acts that have appeared at the show starts at 8 p.m. and will close after the show.

It's only a temporary move, Expressionz owner Karen Stirling, going to be temporarily closed pursue buying the old Avenue Theatre and attempt to become a community cultural centre," she says. "The larger vision has always been to have a community cultural centre. It was our goal to do dance, film and theatre. As it sits right now we're already a community cultural centre but we're kind of small. It is just our beginning site."

Expressionz has been around for over half a year; the first act to perform was the aforementioned Bissett and Watt, both of whom became part of the Singer/Songwriter Show, an evening which became a desirable gig for local and touring musicians. "We've always promoted the coming together of people to enjoy the simple things again," Stirling says, "to talk to each other, get their ears exercised, get your sightlines straight again and stimulate the imagination. And our larger vision is to do

ine yourself in a dark Spanish bodega. The crowd murmurs as a flamenco dancer gets up from her table and starts clapping out a rhythm. Soon, someone from a nearby table picks up his guitar and starts playing. A couple more guitarists join in, as does a gypsy with his violin. Now, other patrons start banging out rhythms with pots and pans and whatever pieces of percussion they can get their hands on. Within seconds, a flamenco extravaganza has risen out of nowhere.

Sounds tempting. It is—and if you've even been to a real flamenco bar in Spain, you'll understand what I'm talking about. But if you haven't and still want to go, something similar will happen at Festival Place the day after Mother's Day. The Sherwood Park theatre will host a night of Spanish guitar, percussion and dance featuring the D'Arcy Greaves Ensemble and gypsy violin virtuoso Vasyi Popadiuk.

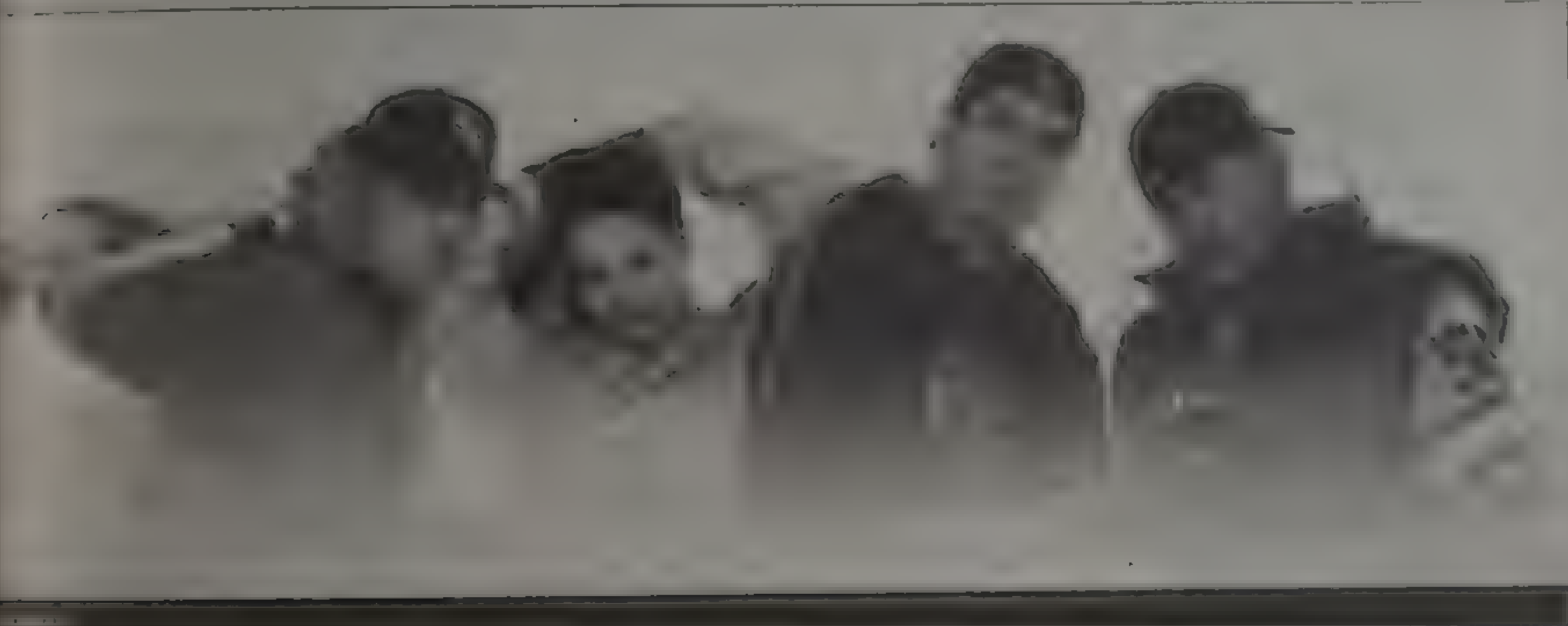
"The show is going to be set up like a flamenco restaurant, like a bodega," says Greaves. "The flamenco dancer will just get up out of her chair and start and it will have that feel to it. The actual props and lighting will be very theatrical. There will hardly be a rhythm repeated; it's going to be a rhythmic feast, especially with the different percussion that will be there [including Latin instruments and some

some Indian leaders.

"We can sit here and blame the whole damn world for our problems," said group leader Rex Smallboy (a.k.a. Mic Noble) after winning the first-ever Best Rap Album trophy at the 2001 Canadian Aboriginal Music Awards for their disc *The Reign*. "But until we can take a look at ourselves and take care of our own destiny, we're not going anywhere. If we don't try to provoke change, it's not worth doing."

Smallboy witnessed several upsetting incidents during his life on the reserve and can't really recall which one inspired him to start speaking out. "One party I stumbled upon really shocked me," he offers. "I found all these teenagers drinking with no adults in the house. Then I went downstairs and found a girl trying to commit suicide. I calmed her down and phoned for help."

Warparty, which also features the Leading Lady Cynthia Nicotine/Smallboy (a.k.a. the Girlie Emcee), head lyricist Karmen Omeosoo (a.k.a. Kool-ayd the Chubby) and multi-talented co-producer Tom Crier (a.k.a. Big Stomp), took five years to assemble the right lineup and another five years to get their musical message where they wanted it to be. But that time was invested wisely—their video, "Feeling Rezerved," is currently getting airplay on MuchMusic. The



on a grander scale."

If everything pans out, the new location will have the café and market in the lobby backed by a 500-seat theatre that can be used for a variety of functions, events and performances. The Sherwood Park Folk Club will also be holding a fundraiser for Expressionz on May 25 at Queen Alexandra Hall, but Expressionz will look for funds in other ways as well. "The availability of funds is there," Stirling says. "We just have to bring them together. So how close are we? Well, we sketched out a timeline of 18 months, so we can reopen again in September and we hope it can be at the Avenue Theatre. If not, it will be something of similar scale. We did a lot of thinking whether we would become a non-profit group but decided it would be better as a for-profit group. But we operate like a non-profit group.... We are not in this business to make money for ourselves; we are in business to do something really unique and interesting for the community."

For more info on Expressionz Café, Market and Meeting Place, the Grande Finale and their plans for the future, contact Karen Stirling at 471-9125.

A tribe called quest?

If you're sick of the bling bling and looking for some hip hop with a little more substance, I suggest you think about Warparty, one of the most interesting and dedicated musical acts to come out of this province. Warparty creates hip hop—aboriginal hip hop. The Hobbema-based group has been making a name for itself by taking direct aim at social dysfunction on reserves. It is a stance that has earned the group the wrath of

track is a great piece of hip hop that laments the plight of the natives, residential schools, substance abuse, broken promise—but refuses to wallow in self-pity. "I'm feeling rezerved," goes the key verse. "Man, this time I'm living/I gotta deal with the spike I was given/And try to get by, no word of a lie/We gotta try to restore our pride."

Warparty made history with the video (available for viewing at www.48media.com) by being the first native rap group ever to receive funding from VideoFACT for an independent project. And last month, they also became the first Canadian musical artist to receive sponsorship from international clothiers Tommy Hilfiger when they performed at the World Ski and Snowboard Festival in Whistler.

If you're interested in their music, a short EP, *Exclusive Rez Cutz: Volume One* is now available. The disc features six tracks, including songs from their upcoming full-length disc and guest spots by Tru Rez Crew and Big Slim. *Exclusive Rez Cutz* can be purchased at Colour Blind, Foosh and Lay Up on Whyte. *Exclusive Rez Cutz 2* is also in the works, with tracks already recorded by Big Slim, Lyrically Untitled, Juggy Weezy, Mase tha Project Poet and a few surprise guests. For more info on Warparty, check out their website at www.warparty.cjb.net.

UPCOMING @ the rev

FRIDAY MAY 10 BACK IN THE SADDLE...

BROKEN NOSE
TEXAS BLOOD MONEY, TIMELESS

TUESDAY MAY 14
THE JIM ROSE CIRCUS
10TH ANNIVERSARY TOUR!!
Featuring:
Jim Rose
BOBE the circus queen
Amazing Mr. Lifo
The Amazing RUBBER man
YO YO BOY
Plus many other attractions including Mexican Transvestite wrestling
Plus musical guests: Purpleoil

THURSDAY MAY 16 THE ROCK FURY FROM VANCOUVER

GG DARTRAY
RAYGUN COWBOYS
THE HEARTBROKEN

"LUST" - CD RELEASE PARTY FRIDAY MAY 17

GATE
CYPHER & LONG WAY DOWN

TUESDAY MAY 21 BAD CONCEPTS PRESENTS EPITAPH ARTISTS FROM SWEDEN ALL AGES 21+

Buttmode Smokey
BELVEDERE, NEVERTHELESS & THE JOHNSONS

from Guelph ON THURSDAY MAY 23
oldharper
drivebypunch stillframe
ADVANCE TICKETS FOR ALL SHOWS AVAILABLE AT BLACKBYRD & LISTEN!!

the rev
10030 102ST INFO: 423-7820
COMING SOON!
KELLY HOGAN/ CAROLYN MARK - MAY 24
LUCKY SPLIT/ PANGINA/ ELEVATORS - MAY 30
DAGGERS/ KASUALS/ THE OPEN MOUNTAINS - MAY 31
HATEBREED/ DIECAST/ FIGURE FOUR - JUNE 3
DUOTANG/ THE CLEATS/ MIDCITYTEAM - JUNE 6

MUSIC WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ALTERNATIVE

NEW CITY LIKWID LOUNGE

10161/57-112 St., 413-4578. FRI 10: Frek Show. SAT 11: Richard Buckner, Ben Sures, Shantel Koenig, Anita Athavale. MON 13: The Weekend, Two Minute Miracles, The Brewkowskis. WED 15: The Cossip, The Vertical Struts. FRI 17: Mode Sensory Gear fashion show. TIX \$7 adv., \$10 @ door (\$7 w/ food donation). Fundraiser for the Edmonton Food Bank, Youth Emergency Shelter. SAT 18: Landscape Body Machine (CD release celebration).

REV 10030-102 St., 423-7820. FRI 10: Broken Nose, Texas Blood Money, Timeless. Adv. tickets for all shows @ Blackbyrd Myoozik, Listen. TUE 14 (8pm door): Jim Rose Circus, PurpleLoid. TIX \$20 adv. @ Blackbyrd, Freecloud, Listen, FS Skate and Snow (WEM), Rev. \$23 @ door day of. Licensed event. THU 16 GG Dartray, Raygun Cowboys, The Heartbroken. FRI 17: Gate (CD release party), Cypher, Long Way Down.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL

7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 10-SAT 11: Acoustaholics. FRI 17-SAT 18: Fingal's Few

THE BLACK DOG FREEHOUSE

Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 9 SAT 11: The Twisters. SUN 12: The Blues

on Whyte House Party All-Stars. MON 13-SAT 18: Brent Parkin. SUN 19: The Blues on Whyte House Party All-Stars.

BO'DIDDLEY'S PUB AND GRILL

Millwoods Town Centre, FRI 10-SAT 11 (9pm-1am): Recollection Blues Band. No cover.

CLIFF CLAYVIN'S RESTAURANT AND PUB

9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Maderias.

CONRAD'S SUGARBOWL ON 124TH

10724-124 St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

THE DRUID

11606 Jasper Ave., 454-9928. THU 9 (9pm): Suga Kane. WED 15 (9pm): Ann Vriend. THU 16 (9pm): The Dean Lonsdale Band. No cover

DUSTERS

6402-118 Ave., 474-5554 •Every THU: Open stage w/ Keep Six FRI 10-SAT 11 (9pm): Shiverlessly Uptemp. No cover

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE

9142-118 Ave., 471-9125. THU 9 (8-11pm): Open Stage. FRI 10 (8-11pm): Trevor Caswell. SAT 11 (8pm): Grande Finale: Bissett and Watt and guests.

HONEST MUR'S BAR AND GRILL

8937-82 Ave., 463-6397. •Every THU/FRI: Live bands). THU 9-FRI 10: Loose Cannan.

MEZZA LUNA LATIN CLUB

104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 10-SAT 11: America Rosa.

NU WAVE PUB

18228-89 Ave., 489-

9627. SAT 11 (9:30pm-1:30am): Mr. Lucky.

NORTHERN BLUEGRASS CIRCLE

MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

O'BYRNE'S

10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters. WED 15-SUN 19: Jon, Tim and Troy (Northwest Passage). SUN 19: Joe Bird and the Wowzers.

O'MAILLE'S PUB

398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

ROSEBOWL PIZZA AND LOUNGE

10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike McDonald. THU 23 (10pm): Beth Schuld (jazz, folk). No cover.

SECOND CUP

10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor

SIDETRACK CAFÉ

10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Special guests and a jam. All ages event, kids welcome. No cover.

Singer/songwriter circle

hosted by Ben Sures. No cover. (Until June 12). THU 9-SAT 11 (1pm): Bombal (Latin dance). TIX \$3 Thu, \$6 Fri, Sat. SUN 12 (8pm): Sunday Night Live: Matthew's Grin, Killer Comedy Show, DJ Dudeman. TIX \$5. MON 13-WED 15 (9:30pm): Uncas Old Boys (alt. Country). No cover. THU 16 (9:30pm): Stone Addison (rock). \$3 cover. FRI 17-SAT 18 (10pm): Captain Tractor. TIX \$10. SUN 19 (10pm): Sunday Night Live: Joint Chiefs, Killer Comedy Show, DJ Dudeman. \$5 cover

SUGARBOWL CAFÉ AND BAR

10922-88 Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every 2nd SUN (2-5pm): PROxyBOY (live chill-out electronica). •Every SUN (8:30pm): Brett Miles presents "Rise." Inspirational instrumentals (pass the hat). FRI 10 (9pm door): Double Bill: Jen Kraatz and Steve Relf. \$5 cover.

TIM'S GRILL 7106-109th St., 413-9606. •Every SAT: Open stage hosted by

Dan Meunier.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY

OF MUSIC Muttart Hall, 10050 MacDonald Drive, 423-6230. THU 9 (8pm): Faculty recital: Don Ehret (guitar), Bill Damur (flute).

ARDEN THEATRE

5 St. Anne Street, 420-1757. FRI 17 (7pm): Usha Kala Niketan, Ritu Rang, Jai Krishna: TIX \$25 (first four rows), \$15 @ TIX on the Square.

CONVOCATION HALL

U of A Campus, 420-1757, 492-0601. SUN 12 (3pm): Edmonton Youth Orchestra, Intermediate Orchestra featuring Silas Yeung. TIX \$10 adult, \$7 student/senior @ TIX on the Square.

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. FRI 10-SAT 11 (2pm, 8pm): The Pops: Radio Days: Five By Design (vocal quintet), David Hoyt (conductor). SAT 11 (2pm): Symphony for Kids: clown Bob Berk. Rescheduled concert. SAT 18 (8pm): Super Specials: Edmonton Youth Orchestra with the ESO. Angela Cheng (piano), Michael Massey (conductor).

EDMONTON YOUTH ORCHESTRA

Convocation Hall, U of A, 420-1757. SUN 12 (3pm): Edmonton Intermediate Youth Orchestra featuring Silas Yeung. TIX \$10 adult, \$6 student/senior @ TIX on the Square, @ door.

MEDOUALL UNITED CHURCH

10025-101 St., 420-1757. 423-6230. SAT 11 (8pm): Seasonal Landscapes: I Coristi Chamber Choir. TIX \$15 adult, \$10 student/senior @ TIX on the Square.

CLUBS

BARRY T'S GRAND CENTRAL STATION

6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyle Rd., 463-9467. FRI 17-SAT 18: The Hitmen (classic rock).

CASINO YELLOWHEAD

12464-153 St., 463-9467. THU 9-SAT 11: Deep Cover (pop, rock). SUN 12: Mother's Day Dinner show: Keith Baker (as Tom Jones). THU 16-SAT 18: X-Factor (pop, rock).

DEVLIN'S MARTINI BAR

10507 82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

FILTHY McNASTY'S PUBLIC HOUSE

10511-82 Ave., 432-5224. THU 9: The Sleep (pop, rock).

GALLERY LOUNGE

Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ Steve.

GAS PUMP 10166-114 St., 488-48 •Every TUE/WED: Karaoke. •Every T-SAT: DJ.

GREENHOUSE NIGHTCLUB

Neighbourhood Inn, 13103 Fort Rd. 472-9898. •Every WED-SAT: DJ Tra

THE HIGHRUN CLUB

4926-98 Ave. 440-2233. FRI 10-SAT 11: Stone Merchants. FRI 17-SAT 18: The Schematics.

THE INFERNO DANCE AND RETRO NIGHTCLUB

9920-62 Ave., 408-25 •Top 40 dance and retro music

THE JOINT NIGHTLIFE

WEM, 3013. •Every SAT: Power 92 live tion.

NASHVILLE'S ELECTRIC ROADHOUSE

WEM, 489-1330. Top 40 country and dance music.

TEMPTATIONZ NIGHT CLUB

Ave., 109 St. •Every SAT: Latin N •Every FRI: Temptationz Lyricist I Artists get exposure. Booking inf 991-6675. •Every THU: Sharks (Hardcore Pool Tourny. •Every T-SAT 3am): Extreme Dance Culture

CONCERTS

ALBERTA ROOTS MUSIC SOCIETY

Bonnie Doon Hall 9240-93 St. 1757. •SAT, May 11: Tanyss Nix prequel concert), w/ Andy Donn Brad Bowlie, Rob Seymore, Jim L. Bob Jahrig, Melissa Majeau, Mike McDonald, Wendy McNeill, Ber Spencer, Gail Treleaven, Elaine Dro TIX \$12 adv. @ TIX on the Square Blackbyrd Myoozik, Clea's Bookshop Myhre's Music Sound Connector @ door.

ARDEN THEATRE St. Albert. •FRI 31-SAT, June 1: Fred Penner.

DINWOODIE'S

U of A Campus, 100 St. Fl., Students' Union Building. •SAT 1 8:30pm door): Corb Lund Band (release celebration of *Five Dollar Bill*). Corb Lund Band, Whitey Houston, The Uncas Old Boys. TIX \$11 adv. @ Blackbyrd Myoozik, The Power Plan Listen Records, Shell Shock, Freecloud Records. \$14 @ door. All ages. Beer garden show.

HORIZON STAGE

1001 Calahorra, Spruce Grove, 962-8995. •FRI, May 31 Rubber Soul-The Canadian Tribute. TIX \$20 adult, \$16 student/senior

JUBILEE AUDITORIUM

11455-87 Ave. 451-8000. •SAT, May 11 (8pm): Show of Champions: Sweet Adelines International Contest hosted by Gateway Chorus. A cappella female vocalists. Featuring Unplugged, Bra TIX \$20 @ TicketMaster, @ door •

SEE NEXT PAGE

LONGRIDER SALOON INTRODUCES
THE NEW
RIDERS
ROADHOUSE

11733-78 Street 479-7400

Thursday MAY 9

DERRINGER (Classic Rock & Top 40 Country)

\$1 Hiballs from 7-9pm, No Cover til 9pm

Friday MAY 10

DERRINGER (Classic Rock & Top 40 Country)

Happy Hour 7-9pm, No Cover til 9pm

May 16-18

'May Long Weekend Bash'

Rockin' Country with

Mark Lorenz & The Bush Pilots

Thurs - \$1 Hiballs 7-9

Fri & Sat - Happy Hour

NO COVER ALL WEEKEND

THE ULTIMATE ROADHOUSE EXPERIENCE



Cooler than Coleman,
Hotter than Hasselhoff



THE IRON HORSE EATERY
& WATERING HOLE



\$49.50, \$59.50, \$74.50 @ TicketMaster
TELUS FIELD 451-8000. •THU, June 13 (7pm): Newsboys, Jake and Thousand Foot Krutch. TIX \$32 on field, \$22 reserved, \$17 general admission @ door. Adv. tickets @ TicketMaster.

UNIVERSITY OF ALBERTA Studio 27, Fine Arts Building, (403) 220-7403.
 •THU, May 16 (7pm): SOCAN Foundation Readings Workshop: Canadian Music Centre/SOCAN Foundation Readings Project. Don Ross (clarinet), members of Edmonton's St. Crispin's Chamber Ensemble. Free.

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, May 10 (7:30pm): CJSR Radio Fundraiser: Stewart MacDougall, Lonesome and Then Some, Rob Heath, Down to the Wood, The Uptown Home-Grown Ensemble. Hosted by Matt Hotte. TIX \$8 members, adv., \$10 door.

WEST EDMONTON MUSIC SOCIETY 11619-147 St., 482-6267, 459-5908.
 •SAT, May 11 (8pm door): del Fuego (live recording, live video party), Smilin' Jo Blob, Smokin' Mattress. Jam to follow. Free. Fundraiser, donations to Inner City High School.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •THU, May 9: Ricardo Lemvo and Makina Loca, Oliver Mtukudzi and Black Spirits. TIX \$36 orchestra, dress, upper circle; \$33 gallery. •FRI, May 24 (8pm): Buckwheat Zydeco, The Kingpins. TIX \$34 orchestra, dress, upper circle; \$29 gallery. •420-1750. •TUE, May 28 (5:30 auction; 8pm concert): Celebrate Voices of Art: Gala dinner presented by Opera Nuova. TIX \$80 (dinner, concert), \$20 (concert only) @ TIX on the Square

YARDBIRD SUITE 11 Tommy Banks Way, 102 St., 86 Ave., 432-0420. •FRI, May 24-SAT, May 25 (9pm): Quantum w/ Prasanna (Carnatic electric guitar), Alphonso Johnson (bass), and Airo Moreira (percussion). TIX \$21-\$25

SEE NEXT PAGE

RED'S WEM, 481-6420, 451-8000.
 •FRI, May 10: Twenty-Fold (CD release party), Divide By Zero, TIX \$4 after 9pm. •WED, May 15 (7pm door; 8:30pm show): Midnight Oil, w/ Will Hoge. TIX \$34.50 @ TicketMaster. •THU, June 20 (7pm doors; 8pm show): Jimmy Eat World. Early all ages show. TIX \$19.50 @ TicketMaster. On sale Sat, May 11, noon.

REV 10030-102 St., 423-7820. •TUE, May 21 (7pm door; 8pm show): Satanic Surfers, Belvedere, Nevertheless, The Johnsons. TIX \$13 adv. @ TicketMaster, Blackbyrd Myoosik, Freecloud, Listen, FS Skate and Snow WEM, Rev. \$15 @ door. All ages and licensed event. •FRI, June 21: Metalwood. •SUN, June 23: Parkside Jones, Bullfrog.

SANTA MARIA GORETTI CENTRE 11050-90 St., 420-1757. THU 9-FRI 10 (5pm door): Night on Broadway: Edmonton Columbian Choirs (Young Columbian Choir, Junior Columbian Choir, Columbian Girls Choir, Chanteuses), the Leo Green Singers (mixed adult choir), Columbian Handbell Ringers. TIX \$25 adult (incl. dinner), \$18.50 children 12 and under (incl. dinner) @ TIX on the Square.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •TUE, May 21: Bluebird North: Where Writers Sing and Tell: Snow, Maren Ord, John Mann (Spirit of the West), Roy Forbes, Wendy McNeill, Maria Dunn. TIX \$10 @ Sidetrack. •WED, June 26: The Herbaliser.

SKYREACH CENTRE 451-8000.
 •MON, June 10: The Eagles. TIX \$75, \$99, \$149 @ TicketMaster. •SUN, June 16: Tim McGraw, Jessica Andrews. TIX

MUSIC WEEKLY

Continued from previous page

May 27 (8pm): Du Wop-The Concert: Herb Reed and the Platters, The Nylons. TIX \$50-\$55 @ TicketMaster. •FRI, June 4 (6pm door; 7pm show): Wayne Brady (comedian/musician). TIX \$39.50 and \$45.50 @ TicketMaster reserved seating on sale now. •MON, June 24 (6:30pm door; 7:30pm show): Goo Goo Dolls, Five For Fighting. TIX \$39, \$45 @ TicketMaster.

NASHVILLE'S ELECTRIC ROADHOUSE 489-1330. •WED, June 5: Nazareth. TIX \$20 adv.

POLISH HALL 10960-104 St., 1-888-23-4555, 456-4566, 414-1341. •FRI, May 10: Square One (Caribbean). TIX \$5 adv. @ Mrs. V's, Irie Foods, \$30 @

POWER PLANT U of A Campus, 492-048. SAT, May 25 (8pm door): The Gipsies, General Rudie and Venice Coreline Chris (King Apparatus), The Operators. TIX \$10 adv. @ SUB info desk, Power Plant, \$12 @ door. No

ROYAL MUSEUM AUDITORIUM 845-102 Ave., 484-8470. •SUN, May (2pm): Prasanna (Carnatic Classical electric guitar), Lakshman Mahadevan (mridangam). Presented by Edmonton Muga-Mala Music Society and the Edmonton Tamil Cultural Association. TIX \$12-\$15 @ Avenue Guitars, Blackbyrd Myoosik, Lahore Sweets, Edmonton Tamil Cultural Association.

Mezza Luna
 Latin Club



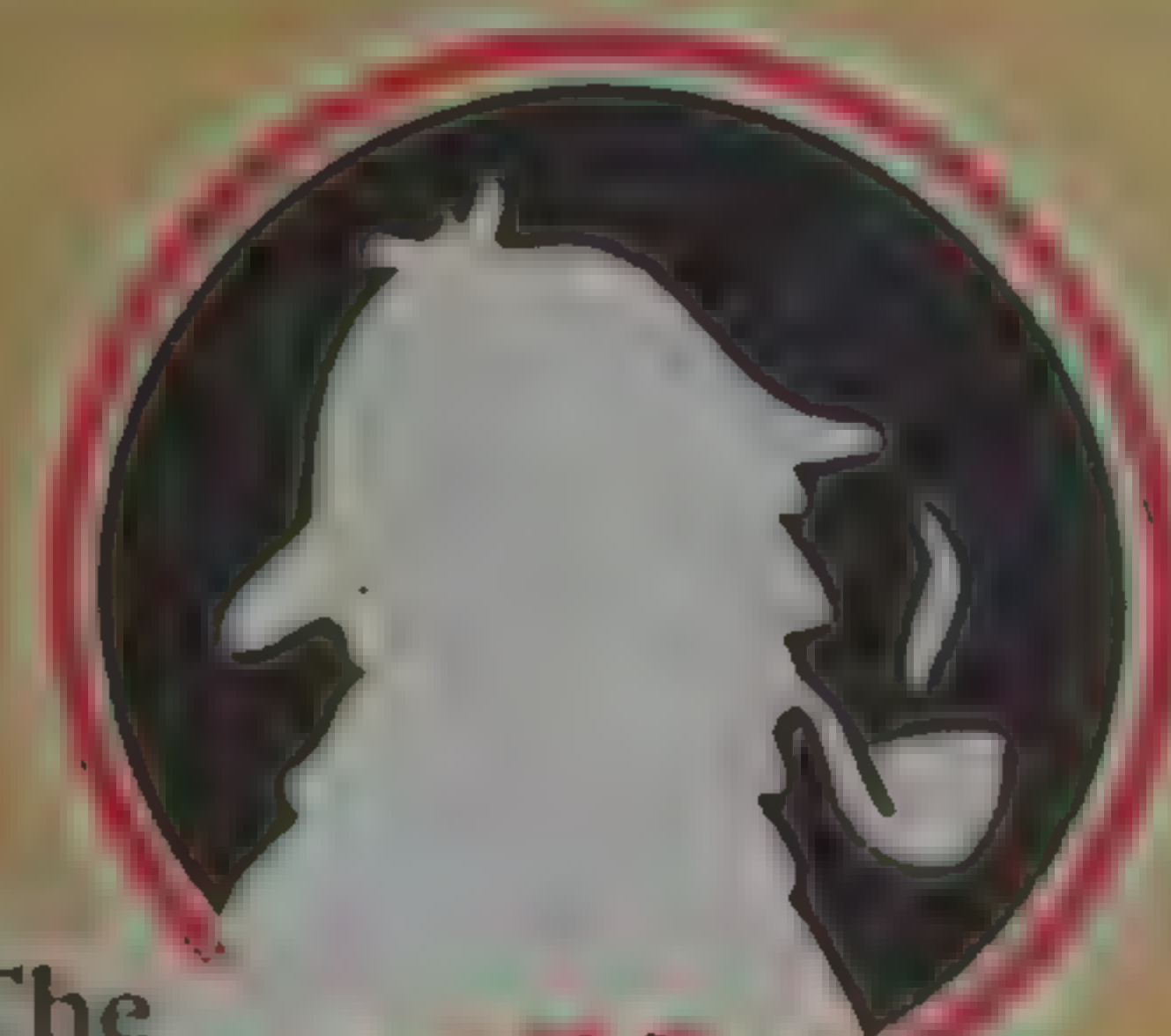
Free Latin Dance Lessons
 Wednesday & Thursday 9-11 pm

Free flowers for the ladies for Mother's Day

10238 - 104 Street

May 10 & 11:
 America Rosa
 LIVE!

423-LUNA



The
SHERLOCK HOLMES
 Pubs

CELTIC NIGHT
 Returns to the
 Sherlock Holmes Pubs
 Wet your whistle every
 Thursday and Saturday

Limited Seating, Come Early

Conna McGarrigle - Bodhran & Whistle
 David Menzies - Guitar
 Ryan Spracklin - Fiddle

WHYTE AVE **CAPILANO**
 Thursday, 9pm - 2am Saturday, 9pm - 2am

Winner of Best Pub Menu Award

CAPILANO

MAY 9-11 DERRICK SKURDSON
 MAY 12-18 BOOM BOOM HINGS

WEST EDMONTON MALL

MAY 9-11 SAM AUGUST
 MAY 12-18 MARK MAGARRIGLE

WHYTE AVENUE

MAY 9-11 DUFF ROBSON
 MAY 12-18 DERRICK SKURDSON

DOWNTOWN

MAY 9-11 MARK MAGARRIGLE
 MAY 12-18 YVES LECROIX

Keys Please program in effect,
 Don't Drink and Drive

www.thesherlockholmes.com

MUSIC WEEKLY

Continued from previous page

CONCERTS-CALGARY

AUXILIARY/SURESHOT •TUE, May 21: Reid Speed.**CHERRY LOUNGE** •THU, May 16: Miguel Graca.**MULTI-CULTURAL CENTRE** •SAT, May 25: Grade.

CONCERTS-JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal. •WED, May 15: Mad Bomber Society. •THU, May 23: Kingpins, General Rudie, Chris Murray.

CONCERTS-VANCOUVER

THE CAMBIE Victoria. •SAT, May 18: Mad Bomber Society. •THU, May 23-FRI, May 24: D.O.A., Cape Breton All Stars**COBALT** •SAT, May 11: The Gruesomes.**COMMODORE BALLROOM** •SUN, May 5: KRS-One. MON, May 13: Motorhead. •July 19: Nashville Pussy**LUCKY BAR** Victoria. •FRI, May 10: The Gruesomes.**NEW MUSIC WEST** •FRI, May 10: Cranes.**PACIFIC COLISEUM** •TUE, May 28 (6:30pm door; 7:30pm show): Britney Spears. TIX \$69.69, \$84.50, \$99.50 @ TicketMaster.**PICADILLY PUB** •THU, May 16: Mad Bomber Society.**STEAMERS** Victoria. •SAT, June 29: The Hermit.

COUNTRY

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open Jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 9 (9pm): Charlie Austin Trio. FRI 10 (9pm): Kevin Parkinson Trio. SAT 11 (9pm): Jeff Hendrick Trio. THU 16 (9pm): Shucker. FRI 17 (9pm): Dawn Chubai.**MUTTART HALL** Alberta College, 10050 MacDonald Dr., 423-6230. THU 9 (7:30pm): Mobius: Bill Damur, Don Ehret, Don Bradshaw, Dan Skakun. TIX

\$10 adult, \$5 student/senior.

SORRENTINO'S 10612-82 Ave., 434-7607. •Every THU (8pm): Jazz night. THU 9(8-11pm): Dawn Chubai Trio.**YARDBIRD SUITE** 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 10-SAT 11 (8pm door): Jackie Payne, Steve Edmonson. TIX \$11 member, \$15 guest.**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 10 (8pm-midnight): Dawn Chubai.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 9-SAT 11: Richard Blaze. MON 13-SAT 18: Richard Blaze.**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 9-SAT 11: Derrick Sigurdson.**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 10012-101A Ave., 426-7784. THU 9-SAT 11: Mark Magarrigle.**SHERLOCK HOLMES WEM** Bourbon St., W.E.M., 444-1752. THU 9-SAT 11: Sam August.**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU

and SAT: Celtic night. THU 9-SAT 11: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 39.

THE FOX AND HOUNDS 10125-109 St., 423-2913. SAT 18: Disciples of Power (*In Dust We Trust* CD release party), Anchored Soul, Red Tide. No minors.**J.J.'S PUB** 13160-118 Ave., 451-9180. FRI 10-SAT 11: Good Morning Winston (rock).**KINGSKNIGHT PUB** 9221-34 Ave, 433-2599. THU 9: Monkey's Uncle. FRI 10-SAT 11: Exit 303. THU 16: Crushing Jan with the Wowzers. FRI 17-SAT 18: Crush.**MAXWELL T'S** 7230 Argyll Rd., 463-7106. FRI 10-SAT 11: The Shane Young Band.**OTTEWELL PUB** 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands. THU 9 (9pm): Final Battle of the Bands: Freeburn, Good Morning Winston, Radio Flyer, FreeXXX. No cover.**RIDER'S ROADHOUSE** 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons. THU 9-

SAT 11: Derringer. No cover Thu, no cover Fri Sat until 9pm. THU 16-SAT 18: Mark Lorenz and the Bush Pilots try rock). No cover.

RISING SUN CAFÉ Sober Nigh. 11311 Kingsway Ave., 479-3775 (10pm-2am): The Hoffman-Brown. No cover.**ROSE AND CROWN PUB** Sheraton Grande Edmonton Hotel, 10211-441-3036. THU 9-FRI 10: Tim Becker. TUE 14-FRI 17: Tim Becker.**STRATHEARN PUB** 9514-87 Ave., 5478. •Every THU (8pm): Wide stage hosted by Dustin Zawalski.**TIN PAN ALLEY** 4804 Calgavey, 702-2060. THU 9: Think Not This. THU 16: Three Days Wiser. SAT 11: Smile. THU 16: Supersong Thursday. Hosted by Scott Peters (Captain T. Andrea House, Chris Smith, Ani Northrup. FRI 17-SAT 18: Fire. THU 19: Jammin' in the Alley: Hosted by Kehler.**URBAN LOUNGE** 8111-105 St., 433-3388. •Every TUE: Urban Unplugged. THU 9-SAT 11: Five Shy. \$5 cover. THU 14: Urban Unplugged. \$5 cover. THU 15: Superbeing 77, Think not This. THU 16-SUN 19: Granny Dynar. No cover.WHYTE AVENUE'S
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SATURDAYS

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DANCE & RETRO MUSIC

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SUNDAYS

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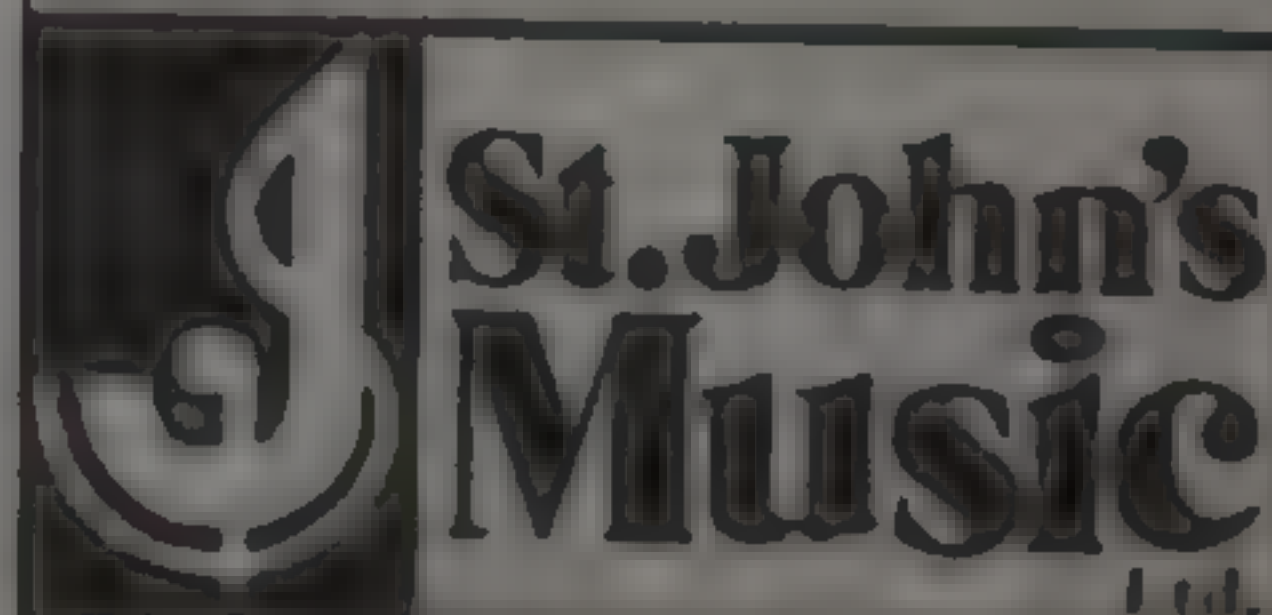
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Athavale is better than none

Long Calgary singer/songwriter puts longevity First with debut disc

PHIL DUPERRON

At 23, Calgary's Anita Athavale is in no hurry to make a quick break into the music industry. She says it's actually "deceptively easy" to make it—that if you're willing to give the word executives what they're looking for. Unfortunately, once you're set aside for the next flavour of the month, the quick route to fame becomes the quick road to obscurity. And so, Athavale decided to take things slow and steady. That way, she can be sure people enjoy the music she wants to make and feel confident they'll be into it for the long haul. The singer/songwriter has

just released *The First Time*, a collection of songs both old and new. The arrangements are all clear and simple—just her sultry voice, a guitar with a few keyboards—and allow the songs to speak for themselves. While Athavale says some songwriters are afraid to strip things down, she want-

[PREVIEW] **folk**

ed to prove her songs were strong enough to stand on their own.

Athavale says she's been writing songs her whole life, but recently she's "come to a crossroads, where my life as a songwriter is changing." She's become more conscious of song structure and audience reaction, a newfound awareness

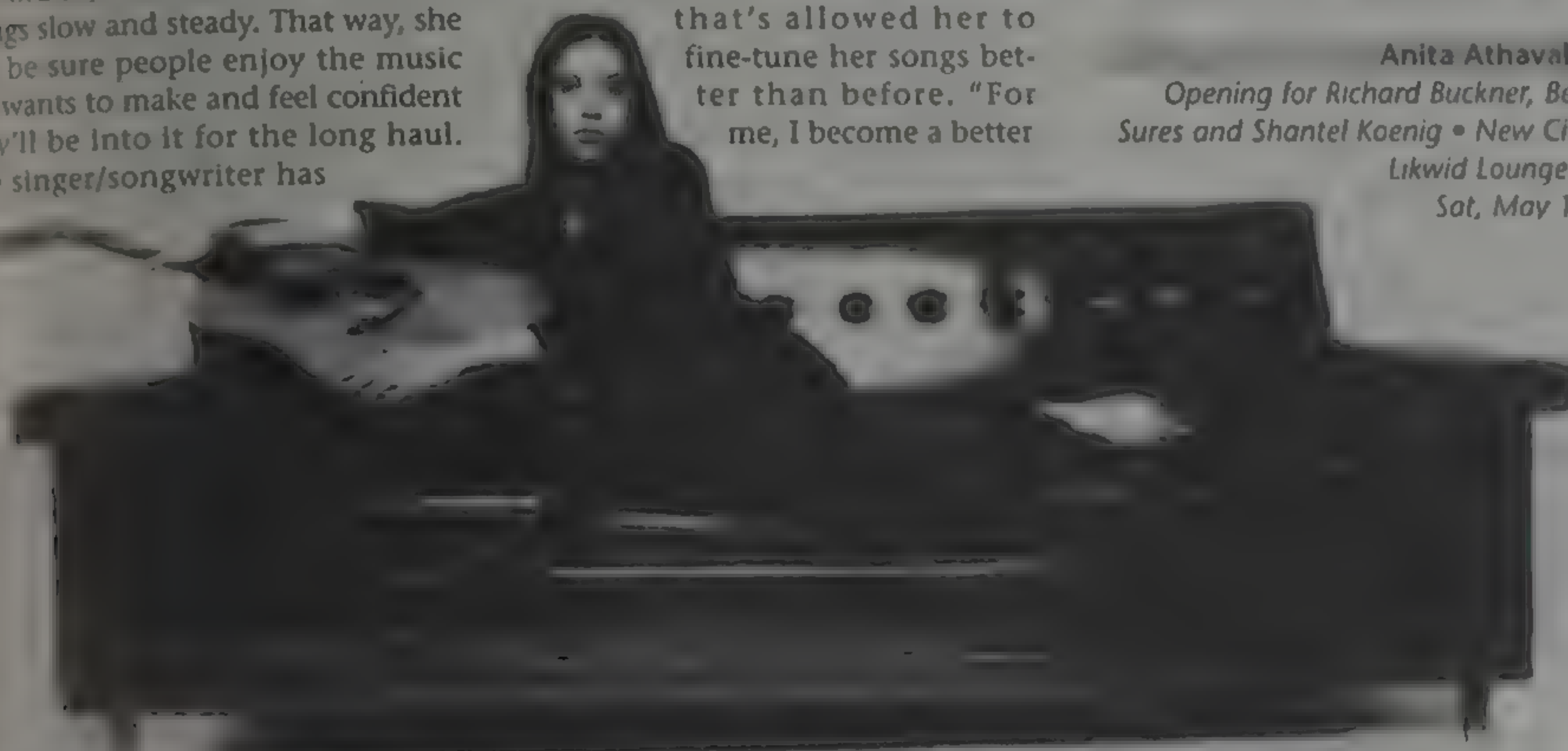
that's allowed her to fine-tune her songs better than before. "For me, I become a better

musician playing to people," she says. "If you only ask yourself what you think, it can become pretty self-indulgent. The whole joy of it is being able to learn and grow as an individual."

Many of Athavale's songs come from the people around her. She's no gossip hound waiting for her friends to slip up and give her juicy dirt she can turn into a lyric, but she is always looking for good ideas to incorporate in her music. Far from being upset, she says people "are more astounded than anything" to find their lives have somehow been worked into her songs. "My very truest friends, my standby guardian friends, they know what's going on," she says. "If people offer stuff up and it happens to stick with me, I try to work with it." ☐

Anita Athavale

Opening for Richard Buckner, Ben Sures and Shantel Koenig • New City Likwid Lounge • Sat, May 11



Anita Athavale: Cowtown couch potato

CLASSICAL NOTES

inside the concert halls

BY ALLISON KYDD

Maid in the Shadick

While a recent surprise visit by Franz Joseph Haydn to the Edmonton Symphony Orchestra might support the notion that composition belongs to an era of powdered wigs, velvet doublets and satin knee breeches, a recent concert at Convocation Hall proved otherwise. On April 27, Sylvia Shadick-Taylor, University of Alberta music faculty, internationally known concert pianist, popular accompanist and private vocal coach, performed an evening of new music by Alberta composers. The concert was playfully entitled "Maid in Alberta," and most of the composers were in the small select audience at Convocation Hall. Though there was as many a powdered wig, velvet sleeve and satin knee to be seen, there was considerable variety among the works. Shadick-Taylor has experience as a

soloist, an accompanist and a player in chamber ensembles, which means she has more than just one specialty. However, she says she finds new music especially rich in the sound imagery and tonal colour she enjoys. "It is fascinating," she said while introducing the concert, "to notice how many different voices there are, but one constant—we should be proud that Alberta has so much talent."

That talent includes G. Gordon Nicholson, whose *Sonatine les Fleurs*, flowed through Shadick-Taylor's fingers. An instructor at Grant MacEwan for the last 20 years, Nicholson is now cutting back on his busy teaching schedule in order to dedicate more time to composition. (Not that his output between 1969 and 2002 would suggest he has been slacking!) He describes his style as "rather non-serial, post-Schoenbergian free chromaticism incorporating much exploitation of contrapuntal devices, free—sometimes quite dissonant—harmony, some 'controlled' improvisation and a rhythmic vitality based on jazz, Latin and rock music."

Don't worry—Nicholson also speaks English. In layman's terms, he explains that his own work often starts with pattern or motive (cell), which he manipulates in various ways. That's the way he worked with the five movements of *Sonatine les Fleurs*, each of which represents a different flower or mood. "Anybody who is alive is a mixture of influences," Nicholson says, referring to his eclectic style.

Where do composers get started? For Nicholson, who still sees himself as a "farm kid" from Vegreville, it started with piano lessons. He reached Grade Nine in violin, soon discovering the clarinet and alto sax, then playing with a dance band. He was interested in jazz and, after getting a Bachelor of Science from the U of A, saved up to be a composition major at Berklee College in Boston. "It was the greatest four months of my life," he says, even though he was only able to afford one semester. He later studied with William Maloof, John Bavacchi and Violet Archer.

Nicholson accepts that classical music will never be mainstream. Though he sees genres overlapping, he believes "Treacle is not the solution." He's more concerned with individual voices—he often tells his students, "My purpose as a teacher is to get you to write like yourself." As time goes by, he says he finds more of his own voice coming out, too. Which brings us back to Shadick-Taylor's celebration of the variety of voices among contemporary Alberta composers.

A few more of those voices will be featured on Thursday, May 9, 7:30 p.m., at an Alberta College Conservatory of Music faculty recital. The voices in question comprise Mobius—flutist Bill Damur, guitarist Don Ehret, bassist Don Bradshaw and drummer Dan Skakun. All four describe themselves as musicians/composers, and the concert will offer a unique blend of jazz and world music. ☐

LIKWID LOUNGE

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FRIDAY MAY 10th FREK SHOW

TOURNAMENT EDITION SHOWCASE with Shazzam, Ismaila, The Gallivanting Spool, Grif the Druid, DJ Kutdown/ with Locals: Punch Brothers (IST), Add Vice (LBA) and DJs Echo & Split Milk

SATURDAY MAY 11th

RICHARD BUCKNER

WITH BEN SURES AND SHANTEL KOENIG AND ANITA ATHAVALE

MONDAY MAY 13th

teenage TEENAGE USA RECORDS SHOWCASE

THE WEEKEND

2 MINUTE MIRACLES and locals THE BREWHOWSHIS

WEDNESDAY MAY 15th

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GOSSIP

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JUNK/LONGSHOT ARTISTS

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MON MAY 27th GRADE/SPEAKING OF HEROS/

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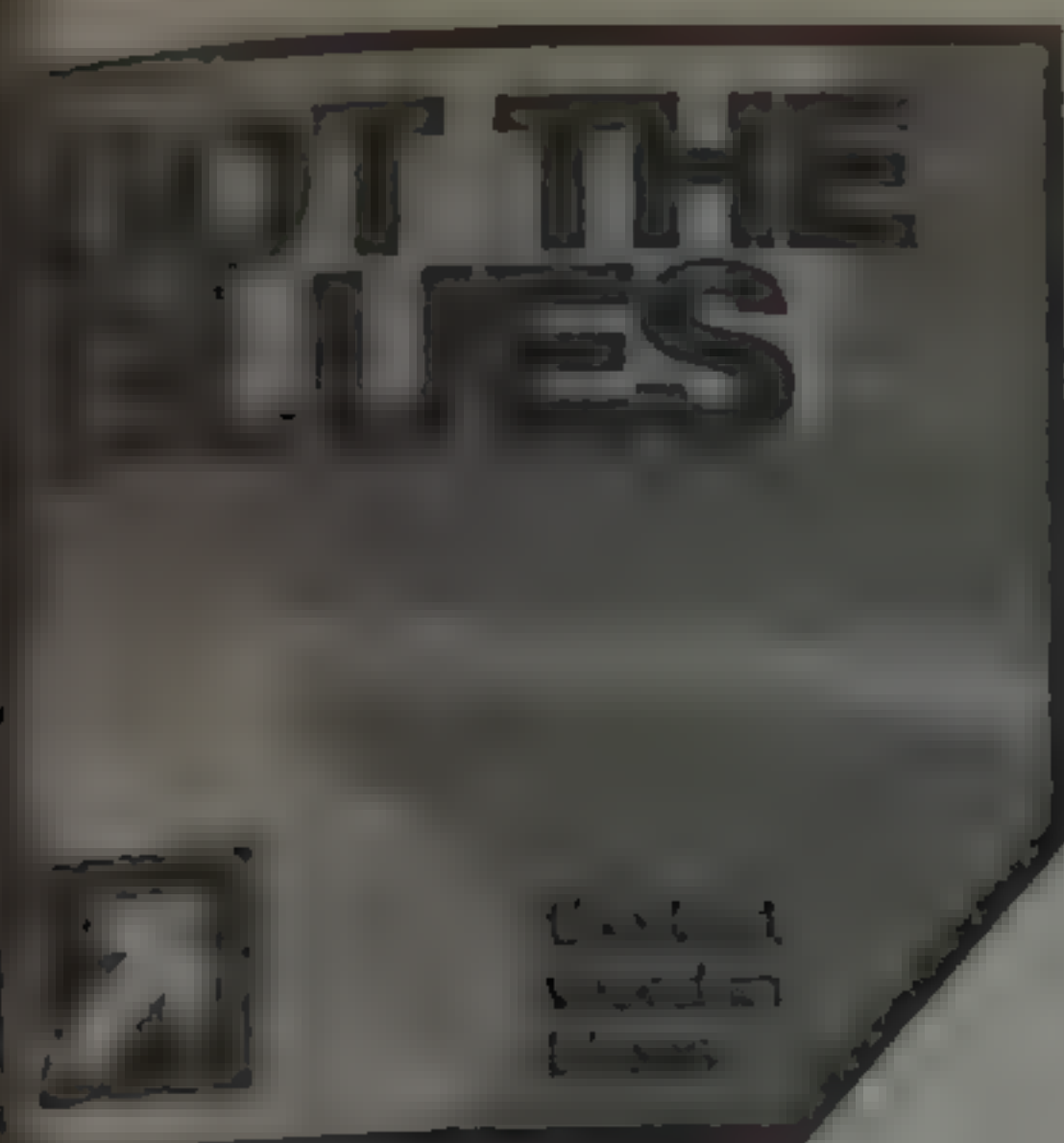
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BY CAM HAYDEN

Payne! The Payne!

This weekend at the Yardbird Suite, blues fans have the opportunity to catch an act that has never played in Canada before. Vocalist Jackie Payne and guitarist Steve Edmonson will be bringing their way northward from the Bay Area on Thursday to get in some rehearsal time on Friday with a local band that knows its way around soul, blues and jazz—trumpeter Bob Tildesley, saxophonist Kent Sangster, pianist Graham Guest and the rhythm section of Dave Bridges and Scott Anderson on bass and drums.

Yardbird blues booker Bruce Stovel first heard Jackie Payne on a rather obscure disc that he released in 1996 titled *Day in the Life of a Bluesman*. "My first reaction," he says, "was that this guy can really sing. A little bit of further digging led to the discovery that he had worked with the Johnny Otis Revue for 15 years and performed on three discs by that group, includ-

ing the Grammy-nominated *Spirit of the Black Territory Bands* in 1993."

Payne's history extends much further back than that, however. He made his recording debut in the early '60s as "Little Jackie Payne," and wound up working the Texas scene with artists like Gatemouth Brown, Freddie King, Albert Collins and Johnny Copeland. After moving to southern California in 1968, he did stints with both the Pee Wee Crayton Band and under his own name, earning honours in Los Angeles as Entertainer of the Year in the late '60s and early '70s. Edmonson, meanwhile, has made the rounds as a guitarist in California working with a range of performers including Luther Tucker, Maria Muldaur and Van Morrison.

Together, Payne and Edmonson played in the Dynatones, an outfit that made regular national tours throughout the States. They've put out two discs together, *Soulful Blues* and the upcoming indie release *Ballads and Blues* (which they're currently shopping around in hopes of securing wider distribution). Asked to put a handle on the music, Stovel replies unhesitatingly: "Classic soul blues in the mould of Little Johnny Taylor and Bobby Blue Bland." Sounds good. Showtime is 9 p.m. Friday and Saturday.

Hunter, Holger and hunger

The lineup for Jazz City was announced last Wednesday, and while there are no major blues dance parties scheduled as in years past, it was nice to see the Blues on Whyte getting into the act by being a Jazz City venue. Texas blues-

man Long John Hunter and Junior Watson, who wowed fans just a few weeks ago in that same room, are both booked for the week of June 23-30.

In other news, it appears that *Saturday Night Blues*, the locally produced CBC radio program hosted by Holger Peterson, has gotten a reprieve of sorts. According to producer Dan Chervoniak, "Upper management at the CBC in Toronto have given us budget and approval to run through to a least the end of December." Let's all hope the axe doesn't fall on January 1, 2003.

Finally, be sure to check this space next Thursday to find out who's on the official lineup for the fourth annual Labatt Blues Festival. The names will be revealed next Wednesday for the event, which runs from August 23-25. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival



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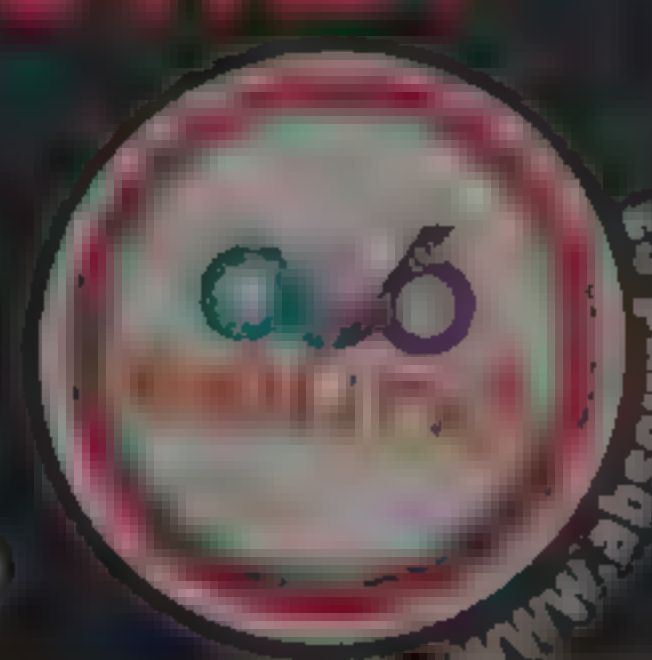
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CLUB WEEKLY

4 PLAY NIGHTCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invinceable

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests—MAY 13: Aaron (progressive house) • WED: The Forum, deep/progressive house, intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny S, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • WED-SAT: top 40 dance with Puf The Magic DJ

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, MC J-Money and Rude Boy • SUN: Ladies Night, with DJ Invinceable, MC J-Money and Rude Boy

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable and guests

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amedeo, Remo Williams and guests

IRON HORSE—8101-103 Street, info 438-1907 • FRI-SAT: top 40 dance and R&B with Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolie and guests—MAY 2: Jonas Jordan (Calgary) • FRI: Lush—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating guests—MAY 11: Deko-Ze, Johnny Five; Velvet: Forties 'n' Nines, with Rerun and Sundog • WED MAY 15: Goldclub Series presents Dave Seaman (progressive house, UK), with David Stone

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DJ Karaoke • WED: Masterbase presents Volume, drum 'n' bass with DJ Celcius, MC Deadly, Ghetto F/X, J.Me.j, Dale Force and guests • THU: House night with residents Trip-switch, Sweetz, Kristoff and guests—MAY 9: Grooverobber (Van.) • FRI: Slammin', house and progressive club with Charlie Mayhem, Kristoff and guests—MAY 10: Stimulant DJs (UK) • SAT: hard house with Crunchee, Jaw-Dee and guests • WED MAY 15: BLIM (UK), Prime, Propah

NEW CITY COMPOUND—10167-14578 • TUE: Likwid Lounge—Stellar, P. and indie Rock, with DJ Bluejay and Tr. Suburbs—Atmosphere, old school, soul, hip hop, with Cool Curt and Slacks • urbs—Infinity, house and progressive—Starving DJs, Pilotnest (monthly) and 9: Resident Night • FRI: Suburbs—Rock LeBondage, Bluejay, DJ Damage • SA Saturdays Suck, with DJ Blue Jay and N.

PURE—10551-82 Avenue, 995-PURE • Cargo, live electronic music with DJ S. and guests—MAY 22: Opening night (acid/trance/breaks p.a.), Geoffrey I. Jaded, industrial and hardcore with chanic and guests—MAY 16: Leslie (tinal), Hydromis (Calgary, darkcore) DJ Dragon • SAT: DJ Dragon, eclectic d

RED'S—Phase 3, West Edmonton Mall • Mike's Mondays • TUES: Toonie Tuesday Saturday Night Party, with DJ Ken Hypno Sundays

THE ROXY—10544-82 Ave, 437-71 • Metal Night • FRI-SAT: top 40 dance a DJ Extreme

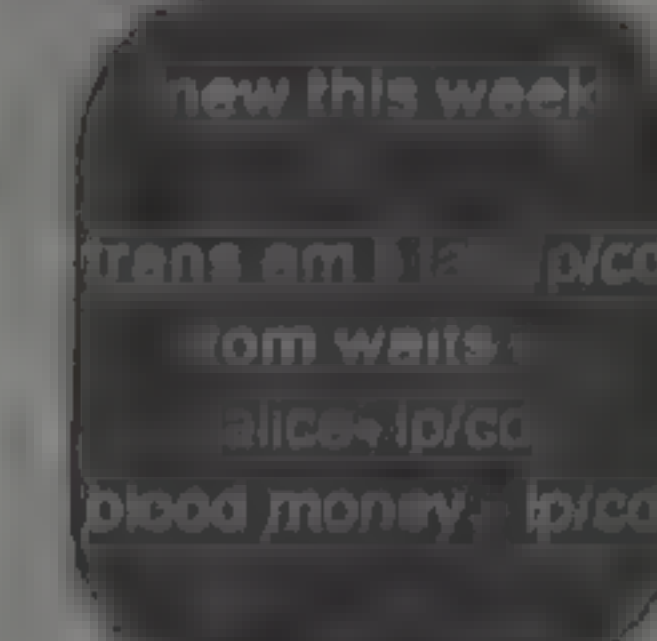
THE ROOST—10345-104 St. • TUES: Roots, R&B and hip-hop with Breal Alvaro • FRI: Upstairs: house with Alvaro Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0777 • Rock, with DJs Rich and Shane • SAT: Ariel & Roel • SUN: French Pop, with De

THE SPOT—10148-105 St. (late night/after hours) • THU: Ladies Night, with DJ's Cool Pink, Slav, Ambiguous • FRI: The Fearless • SAT: Infinity, trance and hard house w ing DJs (Tristan Newton, Vaas, Diazol

SUBLIME (late night/after hours)—1014 Bsm. 905-8024 • FRI: Astrotrp, Darcy Ryan, house with Manny Mulatto and Locks G rotating guests Solo, Ryan Mason and Lick

THERAPY (late night/after hours, 18+)—1 Street (alley entrance), info 903-7777 • Upstairs—Gundam, Prime & Propa, Trp Bunker—Saki & Spanky, Alias, Charlie M. SAT: Jameel (progressive), Sweetz (break), Thierman (hard flow), Tiff-Slip (funky hard) Sureshock w/ MC Flowpro (drum 'n' bass) Sync (funky house)



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SMOOTH
Tina Sparkle
Nzyme
House/Techno
Thursday Mornings
8AM - 6AM

PULSE FM
MC DEADLY
Drum & Bass
Fridays
10PM - 11PM

ELECTRONIC HOUSE
DJ Kuch
Techno/House/Trance
Friday Mornings
8AM - 6AM

CATCH THE BEAT
Spincycle
HipHop/Breakbeat
Saturdays
4PM - 6PM

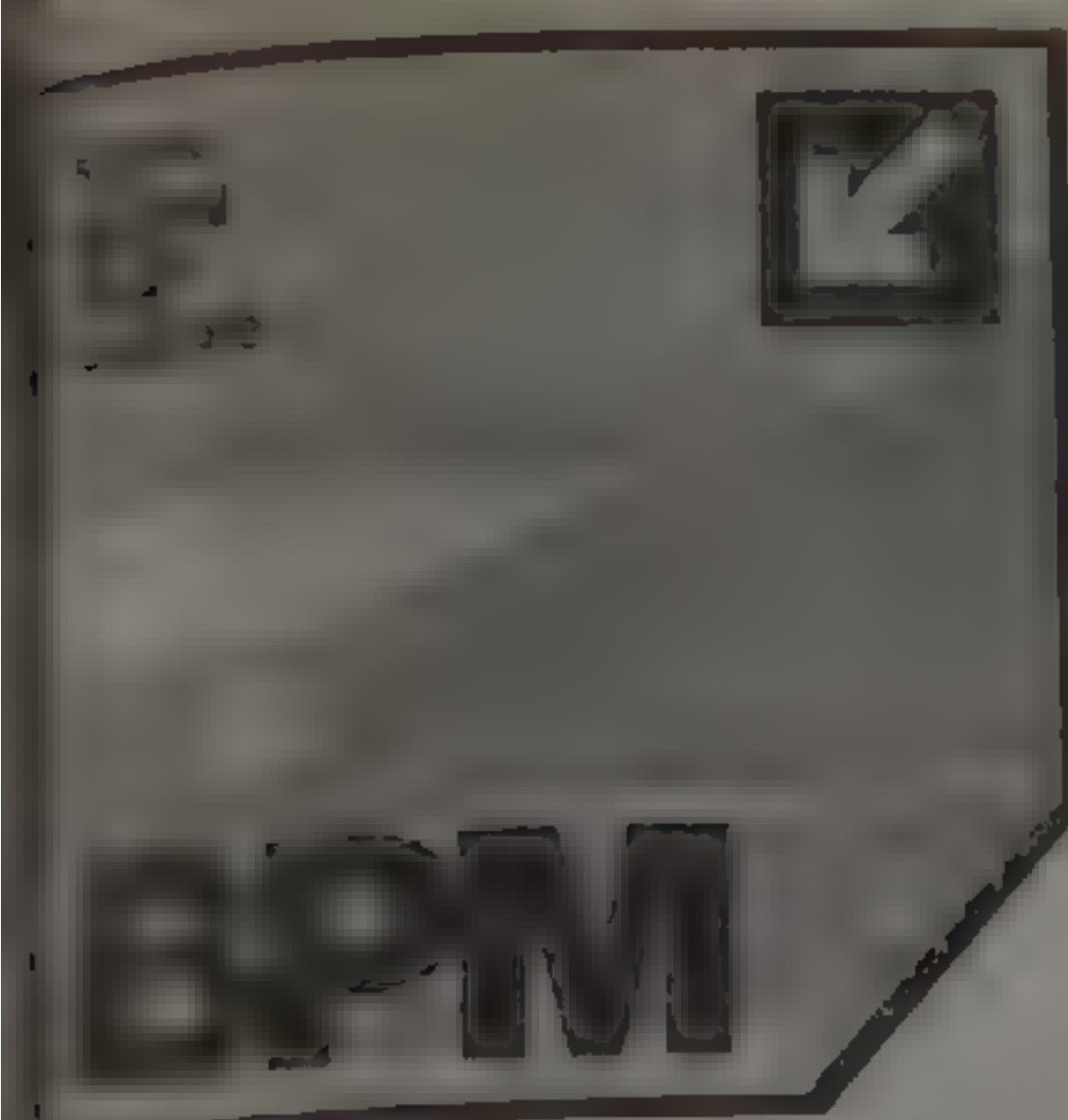
FREQUENCY
Eli & Prosper
House/HipHop/BTempo
Saturdays
8PM - 10PM

CARIBBEAN SWIM
KC (& Kinki)
Reggae/Calypso/Soca
Saturdays
8PM - 10PM

THE GLOBAL GROOVE CONNECTION
DJ Shy-guy
Acid Jazz/
Rare Grooves/Soul
Saturdays
10PM - 12AM

URBAN HANG SUITE
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM

cjsr



BY DAVID STONE

You say you want an evolution

Last weekend, standing near Pure's dancefloor, looking at what the old Rebar space has transformed into, I realized that Edmonton's nightlife is finally showing signs of evolving. At Pure, Samson Chui and his merry crew are rediscovering a notion of clubbing that leans toward edgy fashion and attitude, and they've done a good job of reclaiming the flavour of Rebar with intimate seating, darker colours and lots of visual stimulation.

Downtown, Lush is pulling out the big guns to remind everyone that there is a world beyond Whyte Avenue and the Mall. On Wednesday, May 15, the club hosts a Gold Club Series event with British progressive house DJ Dave Seaman, touring in support of his Global Underground mixed disc *Melbourne*. Seaman's pedigree as a DJ and producer is impressive: not only has he helped define the progressive house sound played out of influential clubs like Renaissance, but he's also been the edi-

tor of *Mixmag* and produced tracks for Kylie Minogue and many other British pop stars. Not the path you would expect, but it's helped him develop a perfect ear for melodic, funky prog house you can easily get lost within.

The club's Turbo Saturdays are also making a big push into the summer months, making some programming changes that call for an altered name: TurboV.2. Plastic Puppet Motive founder Deko-ze continues his monthly residency, Tribal Trek, on May 11 and the second Saturday of each month thereafter. On May 18, the club welcomes Dutch house producer Olav Basoski, best known for his *Samplitude* series of EPs and last year's underground hit "Opium Scumbags." Equally prolific is New York producer John Creamer, who spins at Turbo on June 1. Along with partner Stephane K, Creamer helped transform iio's "Rapture" and Kosheen's "Hide U" into the massive anthems they've become over the past year.

Promoters Subterranean Sound, who present Lush's Trauma Thursdays drum 'n' bass night, are heading into summer at light speed, starting on Sunday, May 19 with the Edmonton debut appearance of legendary U.K. jump-up producer Aphrodite. The original badass has a new EP out on V2, *A Coupla Tricks*, with a full-length on the way to add to his impressive catalogue of releases made either solo or with partner Mickey Finn as Urban Takeover. Trauma itself will feature some big names over the coming weeks, including Bad Company on June 6 and John B on June 20.

Majestik isn't far behind with their bookings. Thursday sees a visit from Vancouver house DJ Grooverobber, followed on Friday with hard housers the Stimu-

lant DJs. Breakbeat fans might want to see U.K. recording artist BLIM drop tracks on Wednesday, May 15 as a guest of Masterbase's Volume night. They're also presenting drum 'n' bass DJ Nookie and MC Five Alive on May 22. On Sunday, May 19, tranceheads will want to check out DJ Woody of Binary Finary when he makes his return to Edmonton.

Over at New City Suburbs, the Starving DJs continue their Thursday night residency, Sub-Culture, focussing on trance and progressive house. Calgary hard house DJ Pauly Dee makes an appearance on May 16. Derkin and yours truly play on May 23, while monthly resident Pilotpriest drops in for a spot of live remixing on May 30. The Starvings also make an appearance on Monday, May 20 at DJ Waterboy's Local Motive night at the Back Room Vodka Bar.

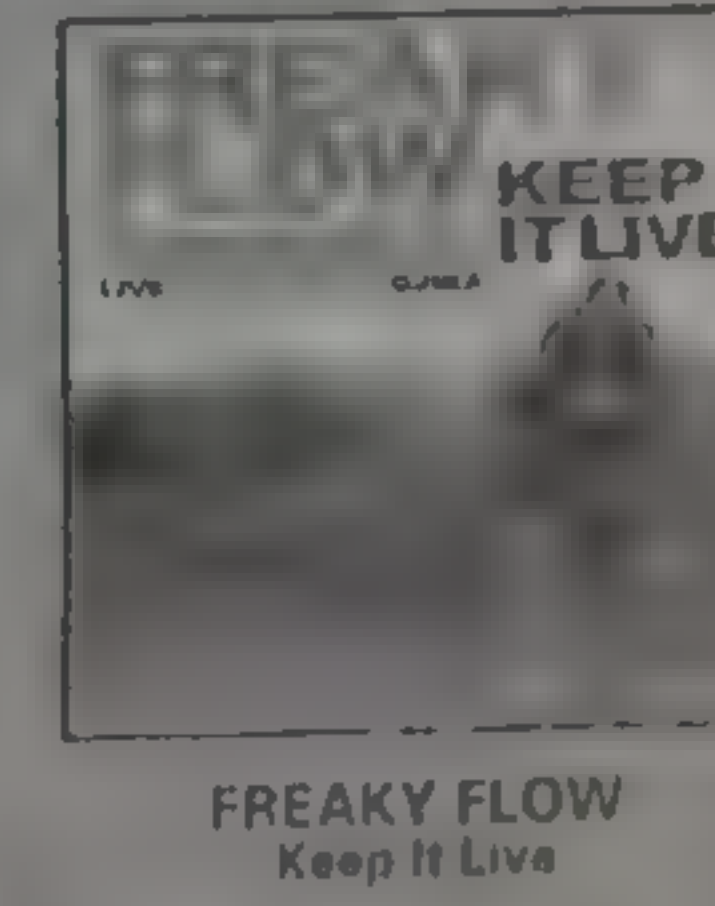
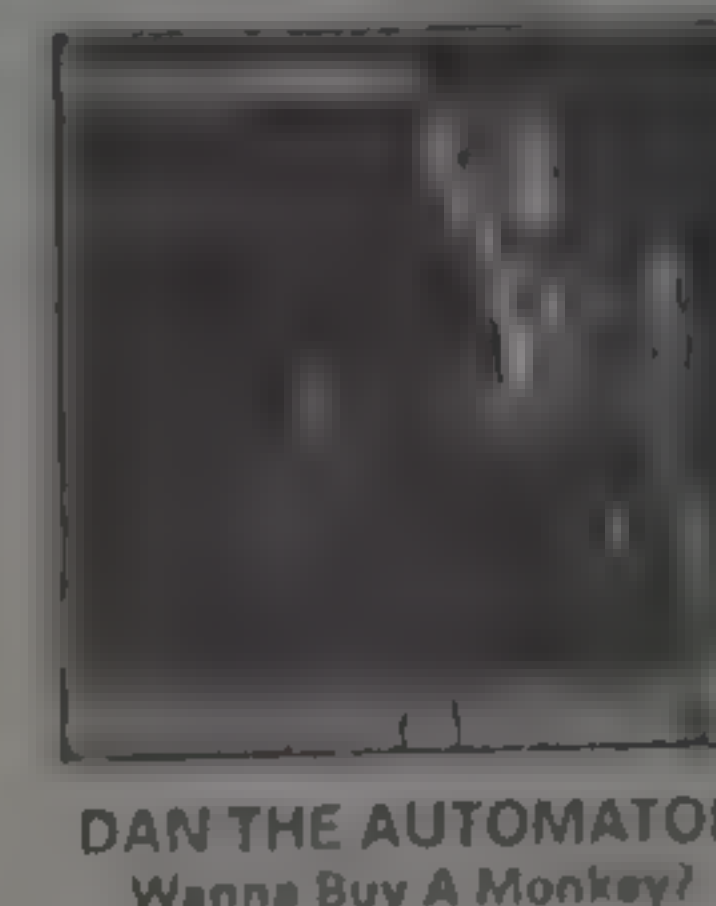
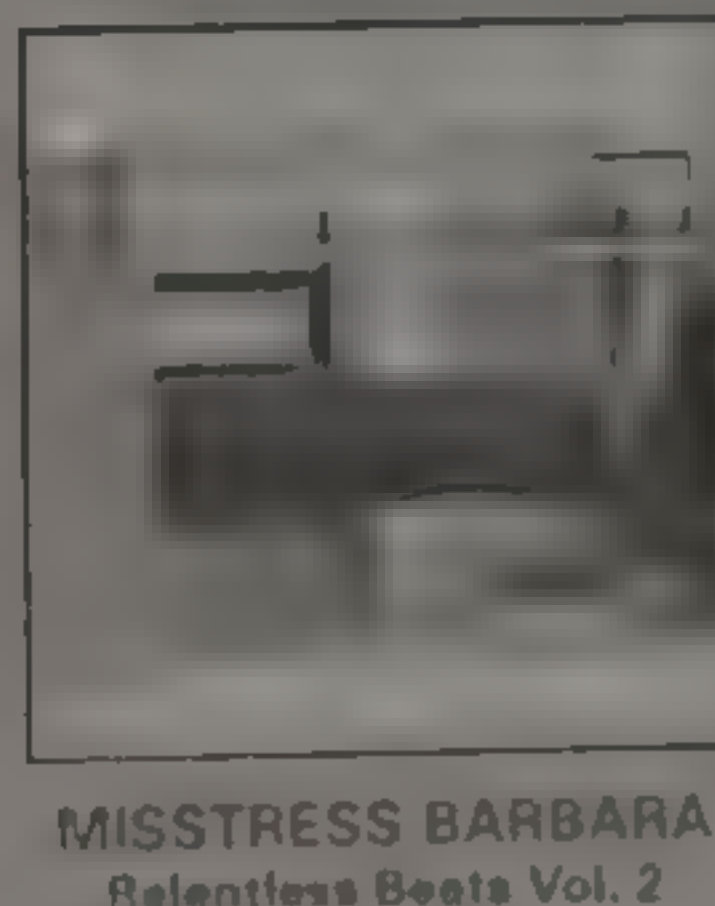
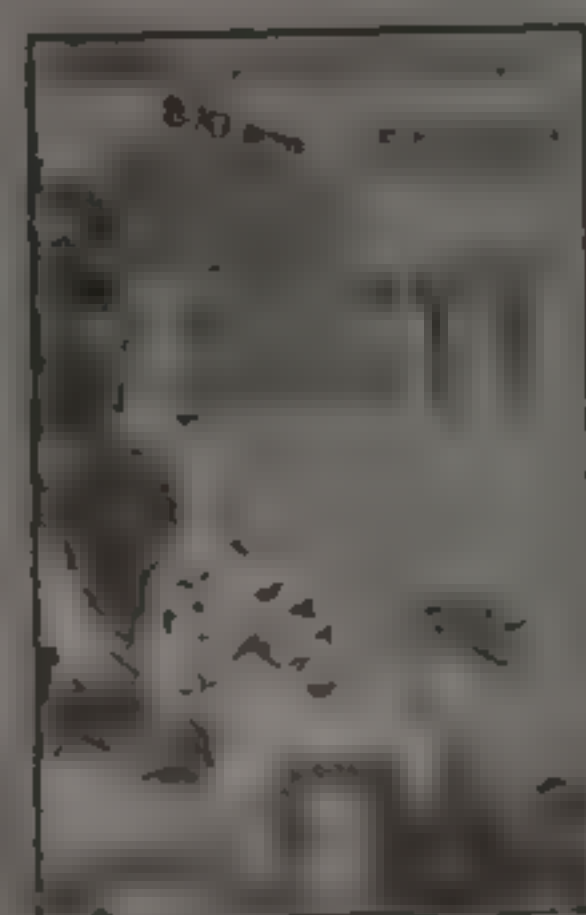
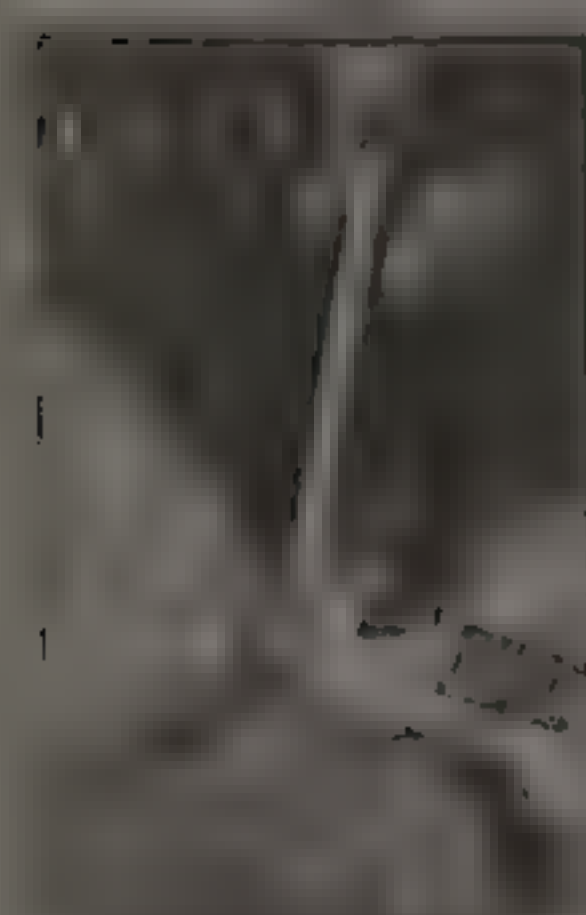
Mickey Mouse Club kids

Methinks it's time to bury the term "rave" once and for all. A clever reader e-mailed me a link last week to Gaming-Force.com, which featured an index of MP3s of tracks that appear on Konami's new video game, *Dance Dance Revolution Disney's Rave*. Hyper-accelerated "rave" remixes of Disney songs like "Someday My Prince Will Come" and "Once Upon a Dream" provide the soundtrack for a variety of "rave" dances players have to complete for points. Obviously some resourceful suit saw a candy kid dancing in a club, saw a pair of those three-fingered cartoon gloves bobbing around and figured there was a gold mine to be had. I shake my head. If you want to hear the madness for yourself, check out www.gamingforce.com/audio/mp3/at/drdisney-2.php.

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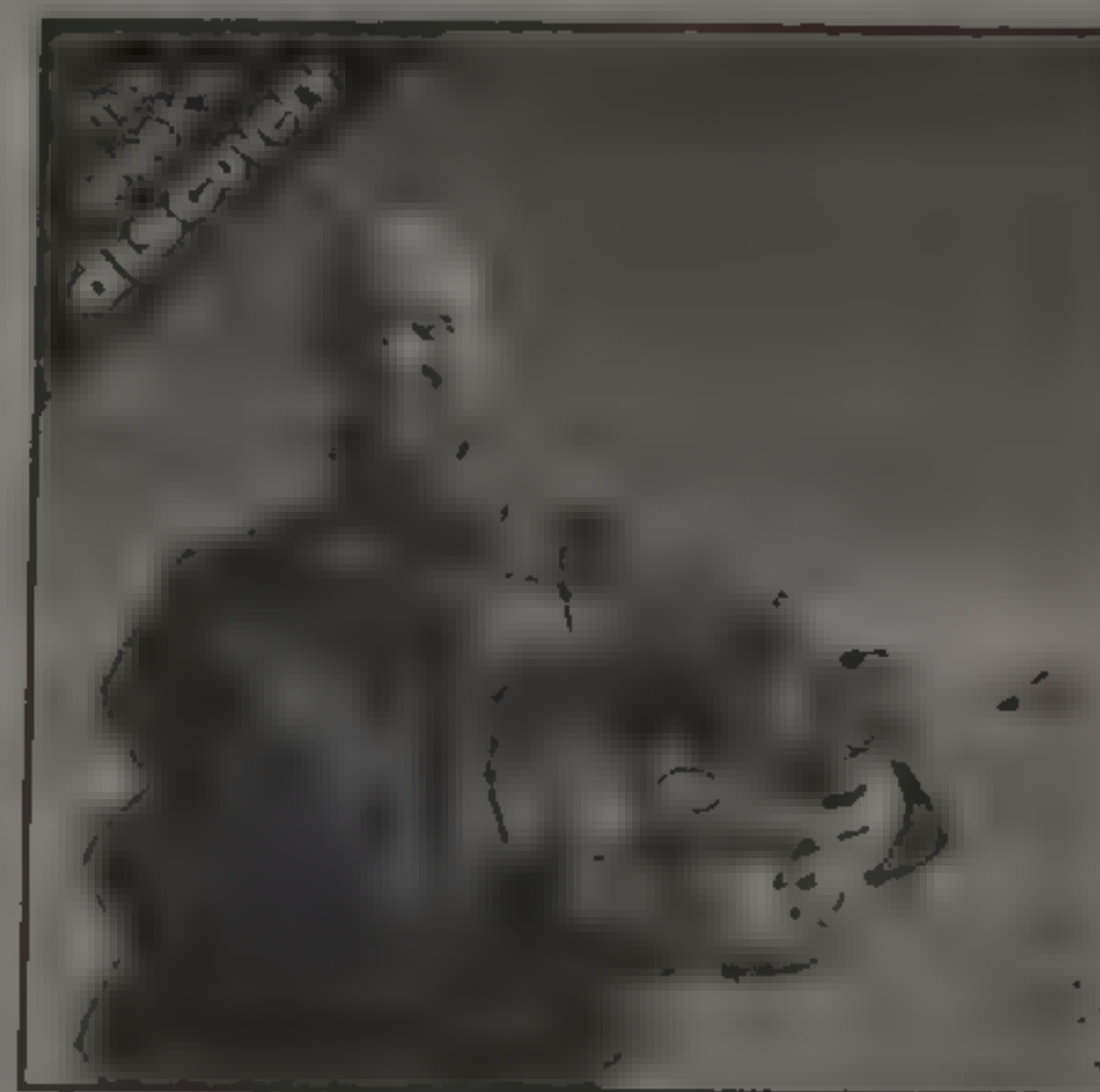
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NEW SOUNDS



MOBY 18 (V2/BMG)

Quite the unassuming critter, that Moby. "Maybe this record will sell 47 copies and you 47 people will be the only people who will ever read these words," he writes in one of two characteristic essays in the sleeve for 18. Of course, the true sales total will probably add a few zeroes to that number; Moby is no longer a fringe artist, but an icon firmly entrenched in pop culture.

The success of 1999's *Play* was unusual because it at first seemed so uncommercial—it was created in a vacuum after the flop that was *Animal Rights*—but thanks to an unprecedented licensing plan, it became one of the biggest albums on the planet. What people forget is how liberating *Play* sounded, both musically and thematically. It danced around and borrowed freely but reverently from gospel, folk, techno and hip hop, and the joy that burns within its heart remains incredibly infectious even today, provided you can separate the songs from their appropriated commercial usage.

On the surface, 18 sounds like a continuation of ideas introduced with *Play*, but that's only half the story. Certainly, Moby's instrumental choices aren't far from what he's used before—but then, nobody ever accused Jimmy Page of being boring because he played the same guitar. There is nothing overtly commercial on 18, save the opening track, "We Are All Made of Stars"—and it's not like 'N Sync is about to cover that one anytime soon. In reality, the song sets the stage for one person's spiritual journey through what gave them passion and faith—the art of making music—and what has challenged and shaken them to their core. 18 is an album about what love can do.

The optimism of "Stars," with its chorus of "people they come together, people they fall apart, no one can stop us now," quickly leads to the loneliness of "In This World," as a gospel voice intones, "Good time's the devil." Moby meditates upon emotional entrapment ("Great Escape"), alienation ("Signs of Love") and abandonment ("One of These Mornings") before settling into an ode about discovering the sound of the underground. "Extreme Ways" paints images of dirty warehouses and clubs that thrive while the city sleeps, a world that Moby obviously respects and to which owes a considerable debt.

"Extreme ways that help me night," he sings. "I would st line for this, there's always re life for this." The block party ues with "Jam for the Ladies, turing MC Lyte and Angie S which lets Moby play equal-t, tunity collaborator and touch his predilection for hip hop

Then 18 changes in tone. The track is a mournful dirge reminiscent of his classic ambient track "God Moving Over the Face of the Water." The most wrenching track is "Alone," on which angelic images unspool against "the ruins where played" as Moby softly pronounces, "At least we were together, I hands, flying through the sky."

Thankfully, the album does end with Sinéad O'Connor's contribution of "Harbour," but with the redemption and optimism of "I'm Not Worried At All." Here, is restored, as Moby declares, "I'm not evil/I just can not see/He me to pray just for me/All round burdens seem to fall/I'm not worried at all." If disaster and heartbreak make us feel that something like making music is somehow irrelevant, then it also reveals how vital it is to find what lifts our soul out of the well of despair and tells us to use it. If Moby makes another million dollars from 18, let him. It's safe to assume that wasn't really the reason why he makes music anyway—and it probably still isn't.

★★★★ —DAVE JOHNSTON

about a
BOY
badly drawn boy

BADLY DRAWN BOY ABOUT A BOY (ORIGINAL SOUNDTRACK) (XL)

American Pie directors Paul and Chris Weitz gained instant credibility for their film version of Nick Hornby's novel *About a Boy* by hiring British one-man-band Badly Drawn Boy (a.k.a. Damon Gough) to do the soundtrack—not to mention achieving a unique symmetry between film title and composer name. (One wonders who they would have hired if Gough had turned them down—Fatboy Slim? Boy George? Boyz II Men?)

Gough has created a suite of gentle, old-fashioned pop tunes, split about evenly between traditional songs and instrumentals, that sensitively reflects the action of the story (the tale of a shallow self-involved independently wealthy commitment-phobe who comes out of his shell when a young boy adopts him as a father figure) without lapsing into obviousness or overexplicitness. A couple of tracks (including the

any "River, Sea, Ocean" and the jazzy "Delta (Little Boy Blues)" sure Jon Brion, the producer of Lee Mann's outstanding song here for Paul Thomas Anderson's *There Will Be Blood*. (The nonconformist ditty "Walking Out of Stride" particular has a real *Harold and Maude* feel to it.)

About a Boy may be a little too soft and sweet-natured at times, but it's still a smart, well-produced piece of pop that even the hard-to-please record-store clerks from another town by adaptation, *High Fidelity*, could likely approve of. ★★★★★ —
—PAUL MATWYCHUK

MICHELLE SHOCKED
DEEP NATURAL/DUB NATURAL
(MIGHTY SOUND)

Anyone who saw Michelle Shocked take no shit from that drunken request caller when she played the new City Suburbs back in November—despite the size difference, she brought him up onstage to sing the song he'd been yelling for all night, killing off her stage manager/security dude all the while—knows she's not soft. So when she and her label got into a spat over the commercial accessibility of the sounds she wanted to record, it wasn't just a "sensitive artist" fretting about her voice being suppressed. Shocked wanted to belt out what the demons and angels inside were saying, and her new companion albums *Deep Natural* and *Dub Natural* are worth the wait.

One a loopy, stripped-down dub record that accompanied her tour last fall, the other a lyrically fleshed-out disc she refers to as "new dub blues and gospel birdsong," these albums fly in the face of the genre restrictions which too often weekly abide by. Shocked goes everywhere—gospel, reggae, blues, folk, rock 'n' roll—mixing tempo and emotional outlook as she travels. A pair of back-to-back tracks on *Deep Natural* stand out. The chorus of the unky, celebratory "Peachfuzz" is "Hail, hail, the gang's all here." The chorus of "That's So Amazing" is the song title—and it's true. ★★★★★
—DAN RUBINSTEIN

OLD RELIABLE

PULSE OF LIGHT, DARK LANDSCAPE
(BELLWETHER SONGS)

It's a bit of a copout, I suppose, but I gotta begin by saying that any album that gets *Vue* music editor and urban music expert Dave Johnston raving about country is worthy of a big ol' pile of praise. The drums do reverberate, the guitars do crunch and howl and the strings do weep. While I might not go as far as Johnston and put *Pulse of Light, Dark Landscape* alongside anything Wilco has ever done, there is a certain Jay Farrar (and Richard Buckner) quality to this disc—a feeling accentuated by the big and poignant vocals delivered by Shuyler Jansen, the collective's main songwriter on this particular release. *Pulse of Light* is passionate and raw, and though it's madder than the dark beauty of *The Gradual Moment*, it's nevertheless as arresting. Buy this album. Go

see Old Reliable play. They're everything that's good about the music scene in Edmonton. (Other than a couple of the band members' connections to rival *SEE Magazine*, of course—not that their art doesn't supersede our newspaper rivalry.) ★★★★★ —DAN RUBINSTEIN

THE PERISHERS FROM NOTHING TO ONE (NONS/DISTRIBUTION FUSION)

Sweden is a bastion for many hip music scenes—Swedish punk, for instance, is going through the roof thanks to bands like Refused, Millencolin and Raised Fist. The nation also continues to be one of the world's leading producers of black metal, and every 10 years or so they produce a bubblegum pop band of note, like ABBA or Ace of Base.

But alt country? In Scandinavia? Yup. It's happened. The Perishers are a quartet from a remote northern Swedish village who write cathartic tunes accentuated mainly with a simple guitar and a keyboard set to "piano." Singer Ola Klüft has a high-pitched yet nasal wisp of a voice that, if you remove the slight accent, is a dead ringer for Joe Pernice. In fact, tunes like "When I Wake Up Tomorrow" and "Steady Red Light" are virtually soundalikes for Pernice's former band, the Scud Mountain Boys.

Swedish bands have always been miserable, but their melancholy usually finds its outlet in hardcore genres—metal and punk. But the Perishers show that the Swedes can also appreciate country, and while they sound like they've received their inspiration from a lone American source, their songs are soulful enough to make you believe that the heart of this music comes from a very real place. ★★★★★ —STEVEN SANDOR



MARY MARGARET O'HARA
APARTMENT HUNTING

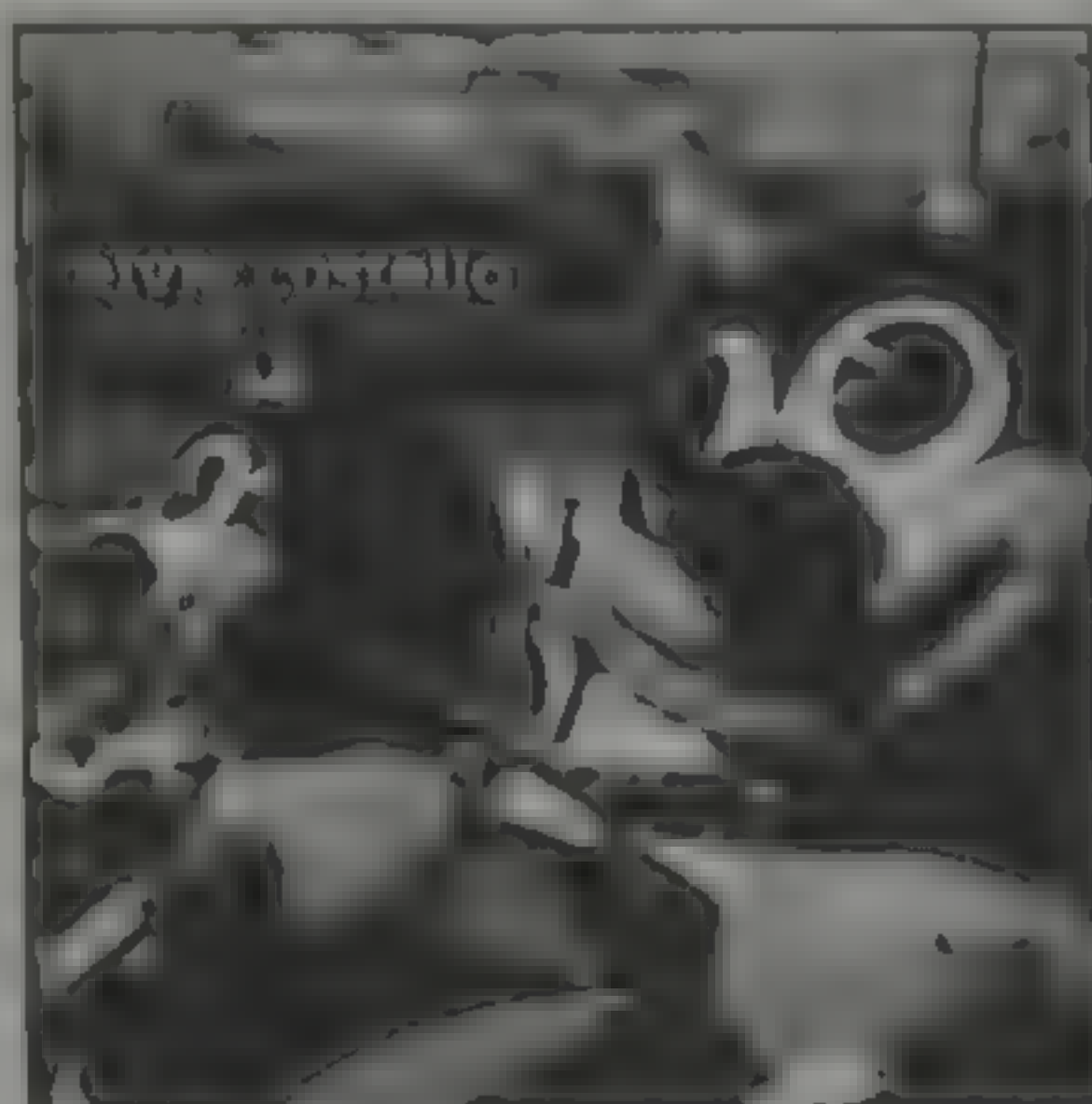
(APARTMENT HUNTING PRODUCTIONS)

In 1989, Mary Margaret O'Hara released *Miss America*, one of the most inventive and original debut albums in Canadian music history—and to this day, she's perversely refused to record a proper follow-up, preferring instead to limit her strange, idiosyncratic voice (whose wavering timbre and offbeat sense of phrasing is reminiscent of a musical saw) to a Christmas EP and guest appearances on low-profile projects by her many friends.

The soundtrack to Bill Robertson's indie film *Apartment Hunting* (in which O'Hara has an acting role as a street singer named Homeless Helen) continues O'Hara's frustrating, under-achieving career arc. It features several new O'Hara tracks, many of them improvised in the studio as O'Hara

and her musicians watched the film on a monitor, and the results are all over the map, from the Holly Cole-like opening track (a smoky ballad titled "Was You") to the throwaway country ditty "Woo-Hoo" to the self-indulgent, tiresome "Chez Le Nez Suite," on which O'Hara adopts the persona of an exotic nightclub performer and adlibs about eight minutes of French-sounding gibberish that the CD sleeve refers to as "international vocals."

And yet, O'Hara can recreate that old *Miss America* magic if she has the inclination—the dreamy "Love Will Take Its Time" and the Acadian-influenced "Have You Gone" are as spell-binding and as unpredictably performed as anything O'Hara has ever done. *Apartment Hunting* isn't quite a hit, but, sadly, neither is it a Miss. ★★★★★ —PAUL MATWYCHUK



ELVIS COSTELLO
WHEN I WAS CRUEL (ISLAND)

He may not be spitting on people and kicking over mic stands like he did in the days of the Attractions, but the vitriolic spirit can still move Elvis Costello to pen a wicked tune or two. Clearly, after penning arias, folk songs and collaborating with a few performers as far removed from pop music as you can get, the last thing you'd think Costello would do is play electric guitar and sing silly little ditties. Not that anything he writes is really all that silly.

When I Was Cruel is a reunion of sorts for Costello and half his old band. As you might expect, they get right down to business. "45," "Tear Off Your Own Head (It's a Doll Revolution)," "Dissolve" and "Daddy Can I Turn This" are upfront rockers with thumping percussion and squealing guitars, while tracks like "Spooky Girlfriend" flirt with swampy atmospherics.

The real sweetheart on this album is the epic "When I Was Cruel No. 2," possibly one of the finest songs Costello has written in years. These are seven minutes you'll want to enjoy over and over again, as he warbles lines like "It was so much easier when I was cruel/She reaches out her arms to me/Imploring another melody/So she can dance her husband out on the floor." It even quotes ABBA. Ever sarcastic, maybe even a little romantic (in the hopeless sense of the word), Costello has never lost his sense of humour. ★★★★★ —DAVE JOHNSTON

CHEAP TRICK LIVE AT BUDOKAN: THE REISSUE (EPIC)

Three reasons why you should own this damn record. One: "Surrender." Two: "I Want You to Want Me." Three: 10,000 screaming Japanese girls can't be wrong. ★★★★★★ —DAVE JOHNSTON

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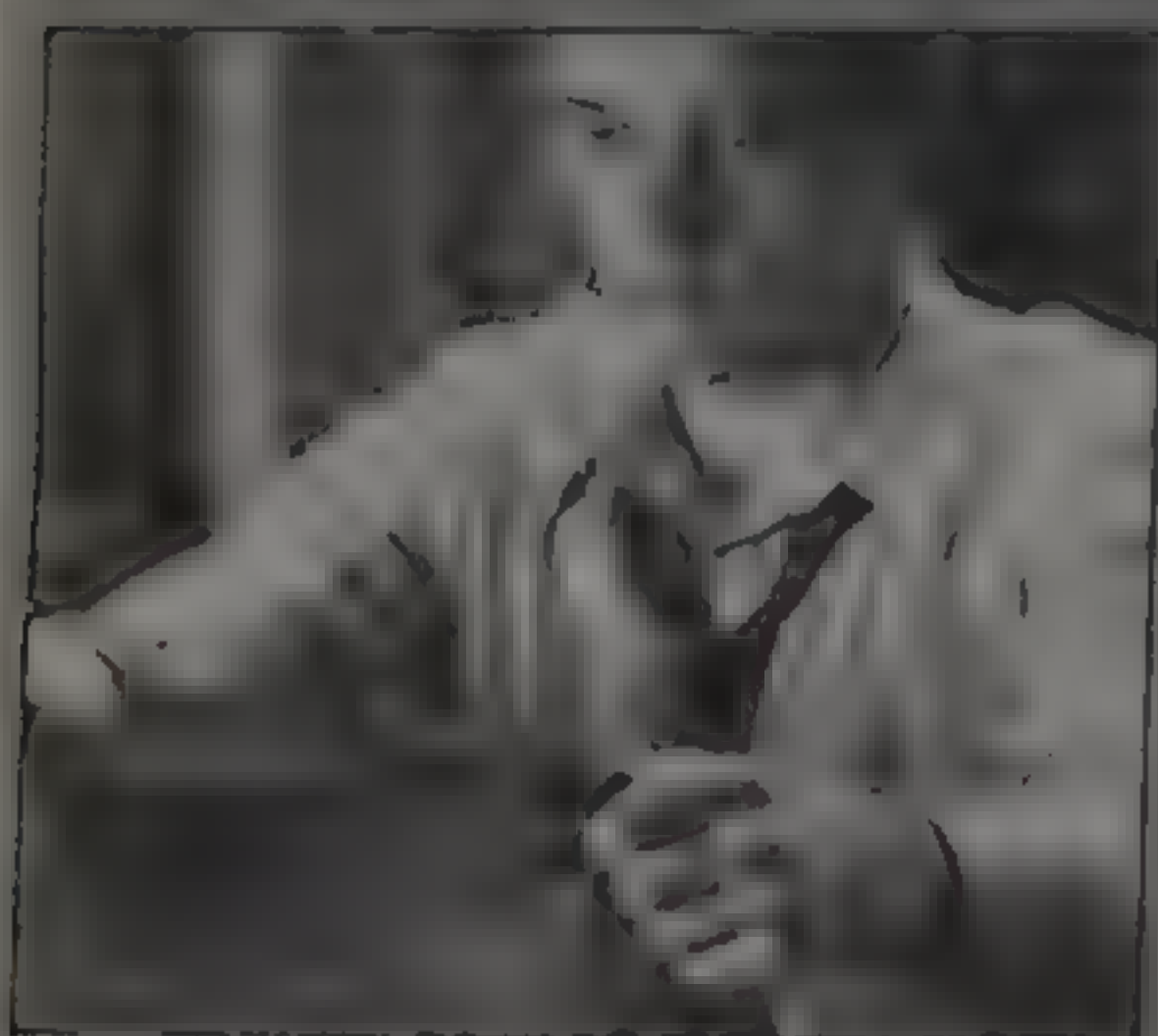
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- 1 Spider-Man caught 114 million thieves in his web!
- 2 The Scorpion King got 9.6 million grains of sand in his eyes!
- 3 Changing Lanes lost a file worth \$5.6 million!

- 4 Murder by Numbers, with its 13 episodes, planted 3.8 million fake clues!
- 5 The Rookie raised its street cred 3.3 million degrees by featuring a sassy kid with an Afro!
- 6 Life or Something Like It convinced 3.28 million supermodels and starlets not to return Ed Burns's phone calls!
- 7 Deuces Wild disappointed filmgoers hoping to see co-star Johnny Knoxville getting hit in the balls 2.7 million times!
- 8 Ice Age proved that Goran Visnjic is 2.5 million times sexier as a sabre-toothed tiger than he is on ER!
- 9 Jason X hacked a bunch of kids into 2.4 million pieces!
- 10 Hollywood Ending was attended by all 2.2 million of Mia Farrow's adopted children!

THE ASTERISK

Mariska Hargitay chews bubble gum in her sleep to combat her habitual teeth-grinding. When she blows bubbles, it means she's dreaming.

Kevin Spacey's first name was changed legally changing his last name to Seedburne, to reflect his strident vegetarianism.

Dana Carvey and The Rock are set to star together in a comedy film based on the 1970s TV show *The Dick Van Dyke Show*.

Jeopardy! host Alex Trebek recently lost a court battle to block the release of a recently unearthed recording of Trebek playing flamenco guitar and singing "Latinized" cover versions of songs by the band Cream.

Channel 4's *Britain's Got Talent* offer from Britain's Channel 4 to star in a new TV show.

Until recently, James Garner refused to believe that "flummox" was an actual English word.

Seth Green has tried several times to launch a national boycott of the International House of Pancakes, citing what he calls "their near-toxic syrups."

Val Kilmer owns two Day's Inn hotel franchises in Southern California—though he himself has long been banned from staying at any of the chain's hotels.

Actress Monet Mazur is named for her great-great-grandfather, Claude Monet.

Oliver Stone hopes to cast Tobey Maguire as the young Gerald Ford in his planned biopic *Ford*.

Fox has reportedly ordered a pilot for *That '30s Show*, pitched as "That '70s Show meets The Little Rascals."

HBO has discreetly rebuffed offers from Minnie Driver to join the cast of *Sex and the City* during Sarah Jessica Parker's pregnancy.

THEY HAVE THE KING OF TRUTH TO THEM, BUT THAT'S IT!

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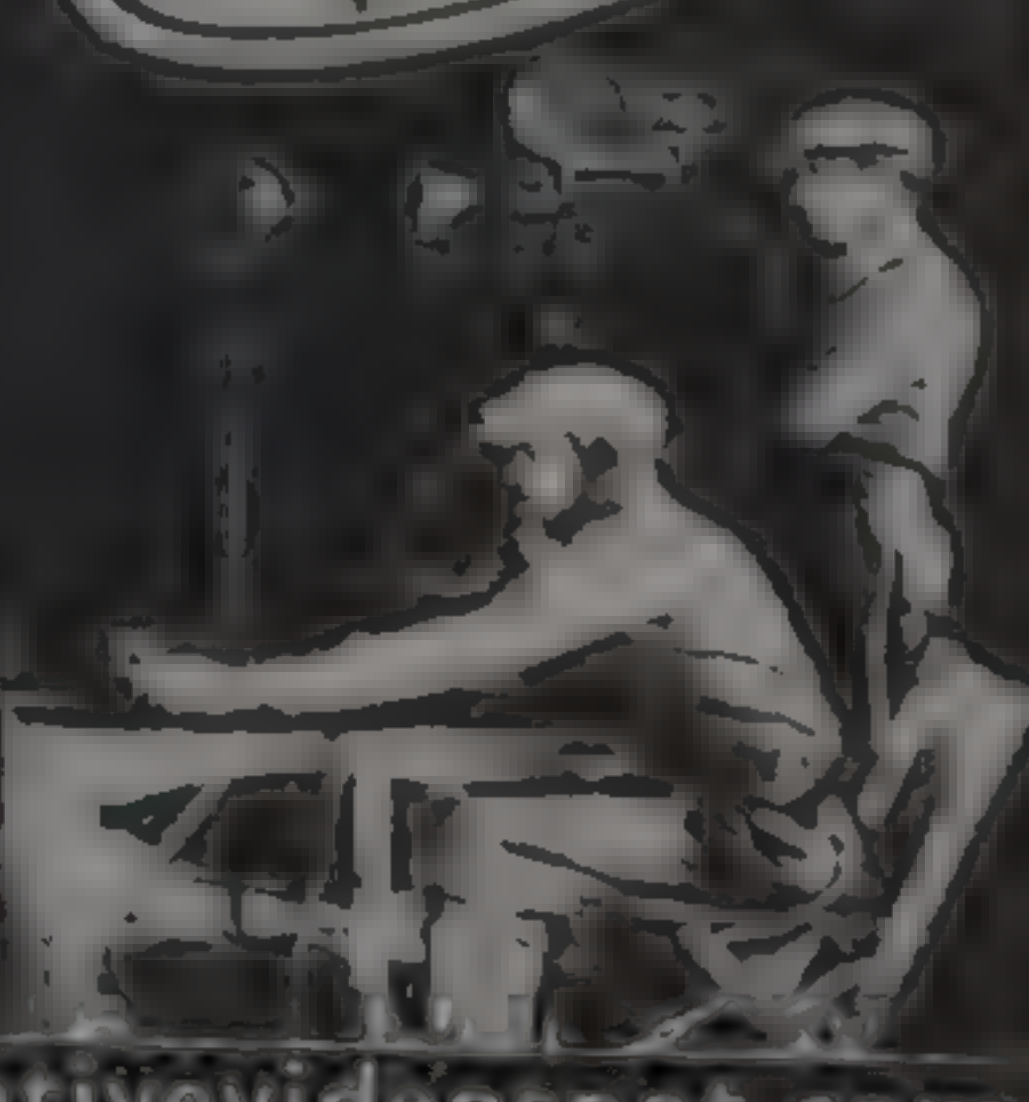
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film

Cheating disorder

Unfaithful is a surprisingly seductive fantasy of marital infidelity

BY PAUL MATWYCHUK

Say what you will about Adrian Lyne—that his films are too slick, that they lack spontaneity, that for all his striving for arty credibility, the results seldom resemble anything classier than a bunch of really expensive TV commercials—but you've got to grant him one thing: the guy's movies have plots that *resonate*. Stuff like *Fatal Attraction* and *Indecent Proposal* may have been trash, but they zeroed in with uncanny accuracy on the kind of fantasies I bet everyone in the audience has entertained at one point or another—"What would it be like to give in to temptation?" "What would it be like to be seduced away from my spouse's side?"—and allowed all of us in the theatre to watch those fantasies played out in the most glamorous way possible. (Lyne is also canny enough to have the fantasies end badly, thereby giving us the pleasure of watching his fictional characters get punished in our place.)

Lyne's latest film, *Unfaithful*, despite its mood of restraint and the plain, subdued tone of its dialogue, is his most lurid and seductive fantasy/nightmare of marital infidelity yet. The action gets underway during a blustery, windy autumn afternoon in New York, as the ironically named Constance (Diane Lane) is literally blown into the path of a handsome, flirty Frenchman named Paul (Olivier Martinez). She badly scrapes her knee on the road, and Paul invites her up to his apartment to clean herself up. Constance has a perfectly happy and satisfying marriage—she lives in the suburbs with her husband Edward (Richard Gere) and their nine-year-old son—and while she initially rejects Paul's come-ons, the lure of a forbidden affair with this exciting younger man proves too magnetic to resist. Before long, she's spending one long afternoon after another in Paul's apartment, hating herself for jeopardizing her marriage but powerless to terminate the affair.

Cheater, Paul and marriage

Paul is a pretty ridiculous creation—he's a rare book dealer who (like all bookish men named Paul) is also a former amateur boxer with a sexy



"A little lower, please": Diane Lane and Olivier Martinez in *Unfaithful*

tattoo on his chest and what appears to be the most fertile sexual imagination on the eastern seaboard. (This guy meets a woman once, and already he's slipping her a copy of the *Rubaiyat*!) But I think part of the reason *Unfaithful* works as well as it does is precisely *because* Paul is such an obvious fantasy figure; the whole pleasure of the film lies in the way Lyne encourages you to identify with every flicker of Constance's emotions—her nervousness at entering uncharted romantic territory, the thrill of clandestine sex, the fear she feels at the possibility of being discovered. The affair in *Unfaithful* feels like the apotheosis of every affair you've ever imagined having inside

makes the most of small moments like the brief scene where Constance puts on a slinky evening dress for a night on the town and impetuously decides to go braless. (She even rises above some of Lyne's less inspired moments, like the scene where she realizes her husband knows about her affair; Lyne conveys Constance's sense of shock by showing us the friend she's chatting with move her lips without any sound coming out.)

Chabrol out the barrel

Unfaithful was based on Claude Chabrol's 1969 French classic *Femme Infidèle*, and while Lyne sticks reasonably closely to Chabrol's original plotline, he still manages to turn Chabrol's themes upside down (Chabrol's film was a critique of the stifling nature of bourgeois marriage; an institution Lyne's film pretty much sets out to vindicate.) And yet, despite all the commercial calculation and Hollywood phony-baloney that has gone into making this thing, I can't deny that *Unfaithful* got its hooks into me in a way that the more lurid *Fatal Attraction* and *Indecent Proposal* didn't. And believe me—Constance might go through untold agonies of private guilt over her affair with Paul, but that's nothing compared to the shame I'm feeling at having been seduced by Adrian Lyne. ☺

[RATED] drama

your head—so why shouldn't Lyne make the person his heroine is cheating with as sly and seductive as your most ridiculous daydream? And Lyne is just as sly himself in his portrayal of Paul's wooing of Constance, which has just enough moments of charming clumsiness—e.g., when the mood music on Paul's CD player starts skipping—to keep the fantasy from seeming too laughably perfect.

Diane Lane—looking as lithe and gorgeous at 37 as she ever has—has somehow figured out how to play this part in a manner that's naturalistic and yet in keeping with the film's melodramatic essence. It helps that Lane expresses most of Constance's emotions through physical action instead of dialogue; she

Unfaithful

Directed by Adrian Lyne • Written by Alvin Sargent and William Broyles, Jr. • Starring Diane Lane, Richard Gere and Olivier Martinez • Opens Fri, May 10

Sam Raimi's webbed feat

Spider-Man sets template for one of the best comic-book adaptations ever

by DAVE JOHNSTON

Walloping web-snappers! What else can one add to the web of reviews spinning across the continent over a fantastic epic *Spider-Man* turned out to be. Who would have guessed it? Not me. Despite the respectable work director Sam Raimi has put up over the years, I doubted he'd be able to redeem himself in my eyes with this gothic hero epic. Not even a ready-made franchise like the webbed crusader would do it. There's a saying: the amount of control a director has over a project is inversely proportionate to the budget. Since *Spider-Man* probably cost Miramax a few zillion dollars—give or take a few zeroes, but it's still more than a bank account—I was expecting an accountant's film, not an auteur's. But it doesn't seem to be an accountant's right, and it looks like all the money is there on the screen. Through the eyes of unlikely hero Peter Parker (Tobey Maguire), we see the painful moment of the origin of Manhattan's web-slinging defender of the laid out in detail, straight out of Lee and Steve Ditko's brightly coloured pulp. When we first meet Parker, he's the ultimate outcast,

rejected even by nerds. His sole friend is private school reject Harry Osborn (James Franco), and his unrequited love is next-door neighbour Mary Jane Watson (Kirsten Dunst). He lives with his sweet Aunt May (Rosemary Harris) and Uncle Ben (Cliff Robertson), who tries hard to be a father figure to the awkward youth. Alas, true believers, there's nothing remarkable about this young man except for his dreams.

Along came a genetically altered spider

During a school trip to a university biology lab, Parker is bitten by a new strain of super-spider (this one's genetically altered, as opposed to the radioactive one in the comic—the first of two significant alterations to

[review] action

the legend), which transforms the teenager overnight. Not only does he possess precognitive senses, exceptional speed and agility, but he can also naturally spin webs—the second alteration, since the comic had Parker apply his exceptional intelligence to building web-shooters. However, as Parker learns to deal with his new powers, we're treated to some funny, honest moments of wonderment, thanks to Maguire's spot-on performance. When we see him climb a wall for the first time, our heart actually bubbles over as we see Maguire's face light up. It's that tangible.

Of course, Parker at first uses the powers for selfish reasons—laying waste to a school bully in one funny

scene, competing in a wrestling match to win money to buy a car during another. He has no idea what value the gift—or curse—fate has dealt him. He learns soon enough, when his Uncle Ben is killed by a criminal Parker had a chance to stop earlier. From then on, he sets out to fight crime.

What Raimi has done is create a superhero movie with a human heart and real relationships, complete with wrenching pain and joyful discovery. We learn about Parker and his friends—and foes—in real terms, rather than watching archetypes strut about spewing platitudes as they pulverize each other. Like Bryan Singer's *X-Men* and Richard Donner's *Superman*, *Spider-Man* stays loyal to the essence of its source material. In which the heroes are fallible and face the same issues we ordinary humans do—love, grief, fear and longing.

The casting is dream-perfect. I can't say enough about Maguire's nuanced performance as Parker, while Willem Dafoe expertly juggles the Dr. Jekyll/Mr. Hyde complex of good-natured industrialist Norman Osborn and his villainous alter ego the Green Goblin with equal parts paranoia and menace. As Mary Jane, Dunst is a worthy love interest, wandering from one empty relationship to the next while communicating a desperate need to be loved by the right person. Even James Dean look-alike Franco is suitably dour as the wayward Harry. Best of all is J. K. Simmons's hilarious turn as cantankerous publisher J. Jonah Jameson, accurate right down to the stogie and flattop buzz cut.

The action sequences are magi-



Kirsten Dunst gets Tobey Maguire's Spidey senses tingling in *Spider-Man*

cal—watching *Spider-Man* sweep through the urban jungle is a dizzying marvel to behold, even if the computer animation occasionally lacks the realism it aspires to. Nevertheless, the battle in Times Square between *Spider-Man* and the Green Goblin is a jaw-dropping event, while the climactic match at the Brooklyn Bridge elicits true tension. *Spider-Man* is a note-perfect translation of the

legendary comic, and I can only hope the subsequent films in the franchise never lose sight of the template Raimi's devoted interpretation has laid down. Sam, all is forgiven. ☺

Spider-Man

Directed by Sam Raimi • Written by David Koepp • Starring Tobey Maguire, Willem Dafoe and Kirsten Dunst • Now playing

Kneeling groovy

Anais Granofsky graduates from Degrassi High with winning in *Their Knees*

by KEVIN MAGER

Anais Granofsky's *On Their Knees* is a fun, endearing movie about two distant sisters brought together by a crisis and the sibling bonds that bring everyone together. I applaud those people who remember Granofsky from her role as "Karen" on *Degrassi Jr. High* or "Lucy" on *Degrassi High*; you owed cult status upon a Canadian cultural phenomenon that I missed almost entirely. Granofsky has stood still since the end of those days, either; *On Their Knees*, which she directed, wrote and co-stars in, is the Best Actress, Best Writer, and Canadian Feature trophies at the 1 Reel Black Awards in Toronto. *On Their Knees* tells the story of two sisters, Willie (Granofsky) and Mo (Onto actor and movie producer Ingrid Veninger), who reunite following the death of their maternal grandmother Aretha ("Nan" to the kids).

Mo, the more conservative of the pair, seeks out Willie, the raucous party girl, to hatch a plan to get Nan's body back to the east coast and her family. Grainy 8mm home movie footage shows us the women's halcyon days, with Mo, Willie and Aretha thriving in the glow of their family. Banished from the family at a young age, we learn that Aretha raised her child on her own but turned her thoughts homeward in letters (which are read to us through touching voice-overs). With little else in com-

[review] indie

mon, Willie and Mo find shared ground in their gratitude for Nan's strong spirit, even if the wild and irrational side of Nan's personality is also finding new life in the escapades of these two "loose cannons."

Willie and Mo's often desperate journey eastward could be compared to the one taken by the title characters in Ridley Scott's *Thelma and Louise*. Ironically, that quintessential woman-power movie was directed by a man and spent as much time bashing men as it did building a renegade mystique for its lead characters. *On Their Knees*, by contrast, takes pains not to stereotype men, instead depicting all its characters, of whatever sex,

as individuals languishing collectively in the shadow of their conservative traditions: a pawnshop owner reads her copy of *English Sexualities 1700-1800*, then sells Mo and Willie a pair of awesome leisure suits (totally oblivious to her own potential to enact change); a vacuum salesman weeps pathetically at the dead-end life he's made for himself, then, in a laugh-out-loud climax, sees the light through a handjob from Mo.

Granofsky's emphasis on grail power and the strength of the individual is interesting to consider in light of Willie and Mo's efforts to return Nan to their long-lost family and to find a sense of community. Granofsky avoids the cliché that I've always found artificial in stories like this one: strong-willed people tend not to accept failings in other people overnight. Willie and Mo find communities in their own ways but after our laughter has subsided and the film draws to a close, they seem a bit distant. For Granofsky, true acceptance means respecting a person's need for space and their own identity. ☺

On Their Knees

Written and directed by Anais Granofsky • Starring Anais Granofsky, Ingrid Veninger and Jackie Burroughs • Opens Fri, May 10

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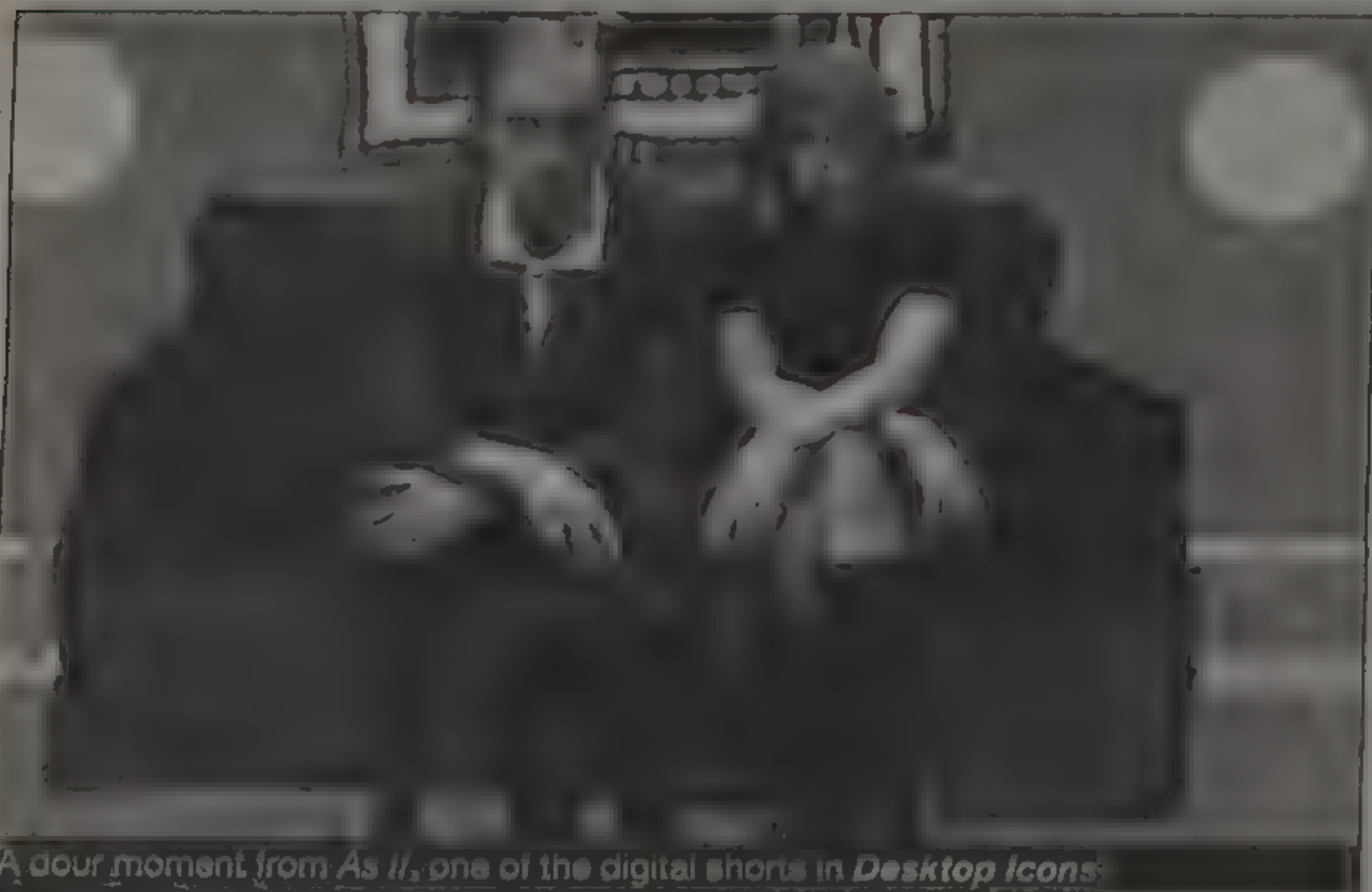
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A world of digital shorts on a Desktop



A dour moment from *As If*, one of the digital shorts in *Desktop Icons*

Desktop Icons collection tackles neo-Nazis, September 11 and raygun fights

By KEVIN MAGER

Direct from New Media Scotland, the Canadian premiere of *Desktop Icons* serves up a wild array of 25 shorts from digital video artists based around the world. Dodging the prohibitive costs of film, video shorts have the potential to offer the purest in cinematic work, given their low production cost and the wider accessibility of high-quality

digital video technology. A director and production team shooting in video are able to compose their film more in keeping with their own wishes and pay less attention to the market demands that govern much of the film industry. And *Desktop Icons* is not a disappointment.

The movies in these two programs run the gamut from the deeply political views of German director Harald Schleicher's *True Words—Evil Images—Rough Rhythms* to the lighter fare of Simon Ellis's *Bass Invaders*. With the declared intent of refreshing and maintaining the German public's memory of its leader, Schleicher strings together telling footage from interviews and public statements given by former German chancellor

Helmut Kohl, who digs himself deeper and deeper into hypocrisy and political scandal. Schleicher's piece shows us a side of international politics little known in the West. I can think of a few world leaders who deserve such treatment (cough) chretienbushsharon (cough). On the opposite end of the spectrum, *Bass Invaders* is a fun video bit shown widely on MTV, featuring two Brits with rayguns out for a day of blasting interstellar woofers in the U.K. highlands. Ya gotta see it to get it, but it's fun.

How convenient

At least five of the shorts in *Desktop Icons 1.0* and *2.0* are music videos—although German director Florian Misha Boder's 11-minute *Got to Go* lasts much longer than the typical MuchMusic clip. It revolves around four convenience store thieves consumed by their own apathy while out for a night of robbery, like a boy band suffering an existential crisis. Hilarious stuff.

Many of the shorts don't aspire to the humour of their compadres. Bernadette Huber's *Grüß Gott Österreich!* (*God's Greetings to Austria!*) lays footage of violence and urban decay over a lengthy death threat left on Huber's answering machine by a young German Nazi promising to firebomb her house. There's no rea-



son not to believe the man on the phone is serious, which means Huber has every reason to fight back by spreading the word about the rise of the right wing in Europe, something we all have learned more about in the wake of the first round of French elections.

Also timely are two of the first cinematic works I've seen that make explicit reference to September 11: American director Kristin Lucas's *5 Minute Break* and Matt Hulse's *Overheated: The Undiminished Intensity Mix*, from Scotland. Lucas's walking

tour of the World Trade Center is somewhat annoying but it also seems appropriate, considering the outbreak that day. Hulse takes his violence further, linking the bombing of the U.S. war in the Persian Gulf to the early '90s.

Some shorts, like my fave, the Japanese *Champagne*, embody the consumer culture they mock. *Champagne* features three mock commercials tising "King and Don," a fake of champagne. This set away with its over-the-top sex and metaphorical erotic image of a muscular black at ing a champagne cork like a is absurd in and of itself details of the shot are beyond can describe here. Whew!

Check 'em out! ☺

Desktop Icons
Zeidler Hall, The Citadel • Sept.
May 11-12 (7 and 9pm) •
Cinema • 425

Blind man's bluff

Woody Allen plays a sightless movie director in sharp-eyed *Hollywood Ending*

By CATHERINE WALSH

I think we know each other well enough for me to make a confession: I just haven't seen that many Woody Allen movies. Don't get me wrong—I enjoy his style and sensibility, I enjoy his intellectual quirkiness. And yet, when you come right down to it, I have to say that I find his presence grating. Still, I did have hopes that *Hollywood Ending*, an underdog in a season of much-hyped, much-digitized films, would change my mind.

Woody Allen plays Val Waxman, a notoriously neurotic film director with a problem: despite his two Oscars, no one will work with him anymore due to his outrageous behaviour and excessive demands. Despite pressure from his aspiring actress girlfriend (Debra Messing) and his agent (Mark Rydell) to put aside his issues and take whatever offers he can get, Val is holding out for his big comeback. His salvation arrives in an unexpected form: his ex-wife Ellie (Téa Leoni) wants him to direct a film she is producing. Naturally, Val's neuroses get the best of him, and the day before filming starts, he's stricken with psychosomatic blindness. But rather than confess to the studio, Val enlists the help of his agent and an unsuspecting translator working with the Chinese-speaking cameraman to cover for him.

Hollywood Ending does lean toward becoming a gimmicky, one-joke movie—if not a shallow and almost absurdly self-referential one.



How many thumbs am I holding up? Woody Allen and Téa Leoni in *Hollywood Ending*

But the film also has a lot of charm, humour and surprisingly complex character relationships bubbling beneath the surface. The ensemble cast is terrific, and despite its billing as a "romantic comedy," the romance doesn't lie in Allen's scenes with his (once again) absurdly young female co-stars as it does in Allen's



almost anachronistic nostalgia, the romance of an industry, of making films. It's that rarity these days: a quiet comedy, sparingly scored, with many scenes filmed in one shot.

Get Bruce!

The title alone tells us there's going to be a happy ending, and it's as though Allen felt he didn't need to rush to get there. That said, the film could have used a little more punch—at 114 minutes, this is the longest movie Allen has ever made, and the pacing could definitely have used some tightening up. Allen also falls in his attempts at satirizing Hollywood.

The casting of the impeccably tanned George Hamilton as a Hollywood man is a far, far better (and more deliciously subtle) satirical choice than Allen's clunky one-liners sniping at various box office stars. (When Ellie tells her assistant to send Haley Joel Osment a note congratulating him on his lifetime achievement award, you wonder if Bruce Vilanch somehow had a hand in the screenplay.)

When the film reaches its final scene, you can't help but feel that this was the movie that Woody Allen wanted to make: a slightly old-fashioned New York awash in cherry blossoms, an unlikely Hollywood ending for characters refusing to let go of their last chances. It sure isn't a masterpiece, but it's still a reasonably entertaining and clever picture whose simple approach may provide a welcome alternative to moviegoers who've had their fill of summertime action spectacles. ●

Hollywood Ending
Written and directed by Woody Allen
• Starring Woody Allen, Téa Leoni,
Treat Williams and Debra Messing
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Digvijay Singh: Indian stunner

Putting Maya
als all criticisms
s uncomfortable
age

KEVIN MAGER

Digvijay Singh's *Maya* is a courageous undertaking for both the filmmakers and its audience. The film uses simple methods to talk about enormous ideas and explores the complex, layered Indian culture. Singh brings to light a much richer facet of India than I—and, I think, who haven't seen Satyajit Ray's *Pather Panchali*—have seen. *Maya*'s title character, played by Nitya Shetty, is a prepubescent girl living with her middle-class parents, Sanjay (Nikhil Yadav), aunt (Mita Vasishth) and uncle (Anant Singh). She plays with Sanjay and entertains herself (and us) like the kids do. Singh does a fine job of portraying these kids' innocence without resorting to the sappy dialogue and shots of sad, puppy-dog eyes so common to American directors of child actors (viz. M. Night Shyamalan's handling of Haley Joel Osment in *The Sixth Sense*). Singh opens the film with a scene

of Sanjay beating on a door, screaming for help, while the cries of a young girl filter out from the chamber within. We then cut to easier times, and scenes of Maya and Sanjay at play. The decision to open a film with a flash-forward to the climax very often reduces a movie to a detective story—one in which the audience doesn't have to work too hard to piece together the mystery and instead waits in anticipation for their guesswork to be confirmed, sometimes missing the incidental pleasures the film provides along the way.

[review]

foreign

In *Maya*, however, the scene in question depicts the (metaphoric) death of a child at the hands of the people she's trusted her entire life. Criticism of *Maya* has focussed largely on the shock of the final scene *vis-à-vis* the children's (and our) ignorance through the first 90 minutes of the film. True, the climax is horrific but it is so without being graphic or gratuitous. There can be no mistaking what is actually happening to this girl, even if we aren't shown the act.

A passage to India

Are critics upset that a girl is being

raped? Perhaps, but the scene isn't pornographic and is filmed as tastefully as possible—as opposed to, say, Kevin Spacey's "sex" scene with Mena Suvari in *American Beauty*, which only reinforced the idea that movie was supposedly criticizing. Other critics have voiced the concern that *Maya* tarnishes the world's view of India. But any movie that *doesn't* present a problematic (i.e., realistic) view of its larger socio-cultural context is immediately suspect. Viewers who judge a culture on the basis of one film aren't succumbing to *Maya*'s "anti-India" sentiments; those viewers are racist.

True, the film runs the risk of seeming to label India as a society of complicit pedophiles by not limiting its perspective to the few Indian villages that retain this abhorrent practice. Do I need to point out that while *Maya* may not list its locations initially, haven't there been dozens of examples of gothic Americana that haven't undermined people's infatuation with Hollywood and *Friends*?

And true, *Maya*'s ending comes as a tremendous shock. But the sometimes brutal journey from innocence to adulthood is a traditional story structure that every moviegoer recognizes. If *Maya*'s

shocking climax pulls the child-labour rug out from under you, it's because the movie accomplished its shock by using the Western narrative forms that we rely on, however unfortunately, to serve up our entertainment.

It wasn't a fluke that put *Maya* ahead of Mira Nair's *Monsoon Wedding* in the AGI Viewer's Choice poll at the 2001 Toronto International Film Festival. And if you're not interested in seeing stimulating characters develop onscreen, and don't care to be challenged or to learn anything new about anyone, anywhere, you can watch *Monsoon Wedding* instead as well. **D**



Nitya Shetty is outstanding as Maya's mistreated title character

Maya

Written and directed by Digvijay Singh • Starring Nitya Shetty, Anant Naq, Mita Vasishth and Nikhil Yadav • Opens Fri, May 10

Gang of bores

I Deuces Wild
umbles along in
w motion

SEAN CORDETT

Deuces Wild tells the story of two warring street gangs in 1950s Brooklyn. Stephen Dorff, the leader of the Deuces, who vowed to keep the neighborhood safe from drugs after his younger brother dies of an overdose buying from Marco (Norman Reedus), the leader of rival gang the Vipers. Flash-forward three years, and Bobby is fresh out of prison and vowing revenge on Leon, who he believes led him out to the police. Meanwhile, Leon's hotheaded other brother, Frank (Brad Renfro) has fallen in love with one of the Vipers' sisters, played by Fairuza Balk. Early in the film, Balk Renfro to help her carry some things up to her apartment. Renfro moves, because she is on Viper territory and he is a Deuce. "It's just a matter of time," replies Balk. But of course, for Bobby, that move carries more sociological significance than she could ever appreciate. And if *Deuces Wild* had made a serious attempt to examine the gang life that existed during a particular time and place—the inner workings of a whole network of New York cliques—the result would have been fascinating, a cross between *West Side Story* and *GoodFellas*. Instead, *Deuces Wild* is nothing more than a disposable summer

movie, and the only thing it's interested in is the fighting.

Sadly, however, director Scott Kalvert fails to deliver even a single spectacular fight scene. Instead, time and again, whenever he wants to up the emotional ante, Kalvert goes to slow motion. Slow motion for the big punches, slow motion for the big kisses... hell, slow motion for a walk down the street. Oh, and just in case you forgot why Bobby and Leon are battling the Vipers so ferociously,

[review]

drama

Kalvert keeps flashing back to their brother's death. Many times. Subplots? Forget about them—Kalvert picks them up and throws them away as long as they lead into another big rumble.

Forget It—it's not Chinatown

Deuces Wild has the feel of an on-the-cheap TV-movie-of-the-week; there's no '50s texture to the film, not even in the work by director of photography John A. Alonzo (astonishingly, the man who shot *Chinatown*). Of course, it doesn't help matters when the score keeps pounding away with raging electric guitar. Nothing quite says '50s like a guitar/synth soundtrack.



Death to smoochy: Stephen Dorff and Drea De Matteo in *Deuces Wild*

Still, Kalvert (who also gave Leonardo DiCaprio and Mark Wahlberg key early roles when he directed *The Basketball Diaries*) has an eye for new acting talent, and he's populated *Deuces Wild* with some of the best young actors around—besides Dorff, Renfro and Balk, there's also James Franco, Drea De Matteo, Frankie Muniz and the always-solid Matt Dillon (who's not so young anymore, but is always worth a mention). These actors do everything in their power to make the story work, and in some cases actually succeed in making you care about their characters. But you can only take a poor script so far, though it would seem that the suits (four production companies and three co-producers) thought otherwise. Perhaps if there had only been a little more slow motion, it could have been truly great. **D**

Deuces Wild

Directed by Scott Kalvert • Written by Paul Kimatian and Christopher Gambale • Starring Stephen Dorff, Brad Renfro, Fairuza Balk and Frankie Muniz • Now playing

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FILM WEEKLY

NEW THIS WEEK

Desktop Icons (M) Two collections of digital short films from European and Asian directors, including Chris Cunningham, Richard Fenwick and Linda Wallace. *Zeidler Hall, The Citadel; Sat-Sun, May 11-12 (7 and 9pm)*

Journey Between Two Worlds: The Films of John Pasklevich (M) A collection of short documentaries by the acclaimed Winnipeg filmmaker. Featuring: *Ted Baryluk's Grocery; The Price of Daily Bread; The Old Believers (Mon, May 13, 7pm); The Actor; Sedna: The Making of a Myth (Mon, May 13, 9pm); Zeidler Hall, The Citadel*

Maya (P) Nitya Shetty, Anant Nag, Mita Vasishth and Nikhil Yadav star in director Digvijay Singh's hard-hitting drama about a 12-year-old girl whose happy life in a rural Indian village is shattered when she is forced to undergo a brutal coming-of-age ritual. In Hindi with English subtitles

The New Guy (CO, LD) DJ Qualls, Eddie Griffin, Zooey Deschanel and Eliza Dushku star in director Ed Decter's teen comedy about a nerdy high school student who reinvents himself as a cool, dangerous rebel following a brief stint in prison

On Their Knees (CO) Anais Granofsky (who also wrote and directed), Ingrid Veninger and Jackie Burroughs star in this road movie about a pair of mismatched, estranged sisters who hatch a plan to transport the body of their late grandmother back to her East Coast home

Silk Stockings (EFS) Fred Astaire, Cyd Charisse and Peter Lorre star in *Dr. Jekyll and Mr. Hyde* director Rouben Mamoulian's 1957 musical remake of Ernst Lubitsch's *Ninotchka*, in which a carefree Parisian man melts the heart of a stern female Soviet commissar. Songs by Cole Porter. *Provincial Museum Auditorium (102 Ave & 128 St), Mon, May 13 (8pm)*

Texas Rangers (CO, FP) Dylan McDermott, James Van Der Beek, Ashton Kutcher and Rachael Leigh Cook star in *Halloween H2O* director Steve Miner's long-delayed ensemble Western about a group of young cowboys who band together to clean up the lawless Texas frontier following the Civil War

Unfaithful (CO, FP) Richard Gere, Diane Lane and Olivier Martinez star in *Fatal Attraction* director Adrian Lyne's remake of Claude Chabrol's 1969 thriller *La Femme Infidèle*, about a couple whose marriage spins out of control when the wife has an extended fling with a sexy, seductive stranger.

FIRST-RUN MOVIES

Atanarjuat (The Fast Runner) (CO) Natar Ungalaq, Sylvia Ivalu and Peter-Henry Arnatsiaq star in director Zacharias Kunuk's award-winning Arctic epic, based on an

Inuit legend, about a young man whose decision to woo a beautiful girl who has been promised to another sets the stage for revenge and tragedy. In Inuktitut with English subtitles.

A Beautiful Mind (CO) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Blade II (CO) Wesley Snipes, Kris Kristofferson, Ron Perlman and Leonor Valera star in *Cronos* director Guillermo del Toro's blood-soaked action/horror picture about a stoic, gadget-loving vampire hunter who teams up with a gang of bloodsuckers to track down the carrier of a dangerous new strain of the vampire virus.

Changing Lanes (CO, FP) Ben Affleck, Samuel L. Jackson, Toni Collette and William Hurt star in *Notting Hill* director Roger Michell's high-powered suspense flick about a hotshot young lawyer and a businessman who embark upon an increasingly nasty feud after their cars collide during a tense early-morning rush hour.

Clockstoppers (CO, FP) Jesse Bradford, Paula Garcés, French Stewart and Michael Biehn star in *Star Trek: Insurrection* director Jonathan Frakes's teen-oriented sci-fi adventure/comedy about a young man who acquires the ability to stop time after being accidentally zapped by one of his scientist father's inventions

Deuces Wild (CO, FP) Stephen Dorff, Brad Renfro, Fairuza Balk and Frankie Muniz star in *The Basketball Diaries* director Scott Kalvert's ensemble drama about a close-knit 1958 Brooklyn neighbourhood that becomes the battleground for a violent war between rival youth gangs

Duct Tape Forever (FP) Steve Smith and Patrick McKenna star in *If You Could See What I Hear* director Eric Till's comedy, based on TV's *The Red Green Show*, in which handyman Red Green and his fellow denizens of Possum Lodge embark on a road trip to a Duct Tape Festival, where they hope to win enough money to pay off a \$10,000 fine.

High Crimes (CO) Ashley Judd, Morgan Freeman and Jim Caviezel star in *Devil in a Blue Dress* director Carl Franklin's courtroom thriller about a female attorney who finds herself on the trail of a massive military cover-up when she agrees to defend her husband against charges of participating in

a mass killing in El Salvador. Based on the novel by Joseph Finder.

Hollywood Ending (CO) Woody Allen (who also wrote and directed), George Hamilton, Téa Leoni, Debra Messing and Treat Williams star in this comedy about a down-on-his-luck Hollywood director determined to keep shooting his blockbuster comeback film even though he's suffering from psychosomatic blindness.

Ice Age (CO, FP, GR, LD) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Black and Jane Krakowski are featured in director Chris Wedge's computer-animated feature about a group of prehistoric animals who team up to reunite an abandoned human infant with his family.

Lantana (GA) Anthony LaPaglia, Geoffrey Rush, Barbara Hershey and Rachael Blake star in *Bliss* director Ray Lawrence's gripping multi-character drama, which interweaves the lives of several middle-aged married couples dealing with grief, infidelity and murder. Based on Andrew Bovell's stage play *Speaking in Tongues*

Life or Something Like It (CO, GR, LD) Angelina Jolie, Edward Burns and Tony Shalhoub star in *Mr. Holland's Opus* director Stephen Herek's offbeat comedy about a career-minded local TV journalist who re-evaluates the direction of her life when a psychic homeless man tells her she is going to die in a matter of days.

The Lord of the Rings: The Fellowship of the Ring (CO) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Men With Brooms (CO, FP) Paul Gross (who also co-wrote and directed), Molly Parker, Peter Outerbridge and Leslie Nielsen star in this ultra-Canadian comedy about four former curling buddies who decide to team up once again to compete in a prestigious local curling tournament.

Monsoon Wedding (P) Naseeruddin Shah, Lillete Dubey, Shafali Shetty and Vijay Raaz star in *Mississippi Masala* director Mira Nair's vibrant, multi-character comedy/drama about a middle-class Delhi family's chaotic preparations for the arranged marriage of their eldest daughter. In Punjabi, Hindi and English with English subtitles.

Monster's Ball (FP) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.



After more than a decade of delays, the film finally swung into production. It took to record-breaking box-office success, and another long-delayed film, the south-centric *Western Texas Rangers*—limited to a single movie house—and it'll probably be lucky to do one-hundredth of *Spider-Man*'s business. Filming began on the project in July of 1999 with a cast of hot young actors: James Van Der Beek, Usher, Haymond, Rachael Leigh Cook, Dylan McDermott, Ashton Kutcher and a planned release date of April 2000. That's right—2000. Here we are two years and five different release date announcements later, and *Texas Rangers* has turned into little more than a Hollywood curiosity—the tardiest film in *Down and Country*. But hey—at least Garry Shandling isn't in it.

Monsters, Inc. (CO) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, a world populated entirely by child-fearing monsters.

Murder By Numbers (CO, FP) Sandra Bullock, Ryan Gosling, Michael Pitt and Ben Chaplin star in *Single White Female* director Barbet Schroeder's thriller about a female cop who must match wits with a pair of brilliant high school students determined to carry out a series of "perfect murders."

National Lampoon's Van Wilder (CO, FP) Ryan Reynolds, Tara Reid and Tim Matheson star in *Buying the Cow* director Walt Becker's campus comedy about a party-loving slacker who schemes to maintain his cushy college lifestyle when his wealthy father refuses to continue paying his tuition.

Panic Room (CO, FP, GR) Jodie Foster, Jared Leto, Forest Whitaker and Dwight Yoakam star in *Fight Club* director David Fincher's claustrophobic thriller about a single mom and her daughter who must outwit the three burglars who have invaded their New York brownstone in search of a hidden cache of jewels.

The Rookie (CO, FP) Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

The Scorpion King (CO, FP, GR) Michael Clarke Duncan and Kellie Martin star in *Eraser* director Chuck Russell's action epic about a peasant warrior on a mission of revenge against the arm-waste to his village eventually becoming the first pharaoh of Egypt.

Spider-Man (CO, FP, GR, LD) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Daredevil* director Sam Raimi's adaptation of the Marvel comic book about an awkward high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

The Sweetest Thing (CO) Cameron Diaz, Christina Applegate, Thomas Jane and Blair Star in *Cruel Intentions* director Roger Kumble's bawdy gal-pal comedy about a free-spirited club-hopper who meets Mr. Right and then tries to put her wild ways behind her in hopes of winning his heart.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5281
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

GARNEAU theatre
10337 - Whyte Ave. - 433-0728

LANTANA
Nightly @ 7:00 & 9:20 pm
Sat & Sun Matinee @ 2:00 pm
•14A• (sexual content)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

Monsoon Wedding
Nightly @ 7:00pm & 9:15pm
Sat & Sun Matinee @ 2:00pm
•14A• (Coarse Language)
No 7:00pm Show May 16 (private booking)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

MAYA
Nightly @ 6:50 & 9:00pm
Sat & Sun Matinee @ 2:15pm
•18A• (disturbing scenes)

Grandin Theatre
"The Lord of the Rings" #101, 22 St Winston Church 12:00, 2:00, 4:00, 6:00, 8:00, 10:00
MOVIE LINE 458-9822 - Doors open @ 15 min before showtime
Adults \$8, Children \$4.50, Tues \$5, Special Matinee \$3.50
Shows run on Saturday and Sunday

1	Spider Man (PG) 119Min	May frighten young children	12:00, 2:00, 4:00, 6:00, 8:00, 10:00
2	Ice Age (G) 79min		12:10, 2:50, 6:10
2	Panic Room (14A) 110min	(gory violence)	
3	The Scorpion King (14A) 88min		12:10, 3:20, 6:30
4	Life or Something Like it (PG) 108min	(suggestive language)	12:20, 3:00, 6:20
	Spider Man (PG) 119min		12:00, 2:00, 4:00, 6:00, 8:00, 10:00

LEDUC CINEMAS
ADULTS \$8
YOUTH \$5
CHILDREN \$3
TUESDAYS & MATINEES

1	Spider Man (PG) 119Min	May frighten young children	12:00, 2:00, 4:00, 6:00, 8:00, 10:00
2	Life or Something Like it (PG) 101Min	Suggestive language	7:00, 9:00
2	Ice Age (G)		12:10, 2:50, 6:10
3	The New Guy (14A) 88Min		7:00, 9:00 Sat & Sun 12:00

COMING ATTRACTIONS ... May 16 - Star Wars Episode II

FILM LISTINGS

Showtimes for
May 10 to Thu, May 16

GARREAU

0712-109 St. 433-0728

14A
TANA content. Daily 7.00 9.20 Sat Sun 2.00

PRINCESS

1037-82 Ave. 433-0728

14A
MONSOON WEDDING
Daily 7.00 9.15 Sat Sun 2.00
18A
AYA

METRO CINEMA

9828-101A Ave.
Candel Theatre. 425-9212

STC
DESKTOP ICONS

STC
JOURNEY BETWEEN
TWO WORLDS
Daily 7.00 9.00

STC
JAVA PREMIERES

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.
St. Albert. 445-9822

PG
SPIDER-MAN
May frighten younger children. Daily 12.00
2.30 4.40 6.00 8.30 9.10

G
ICE AGE
Daily 12.10 2.50 6.10

14A
PANIC ROOM
Gory violence. Daily 9.00

14A
THE SCORPION KING
Daily 12.40 3.20 6.40 9.20

PG
LIFE OR SOMETHING LIKE IT
Suggestive language. Daily 12.20 3.00 6.20 8.50

LEUC CINEMAS

4762-50 St. 986-2728

PG
SPIDER-MAN
May frighten younger children. Daily 12.00
2.30 4.40 6.00 8.30 9.10

PG
LIFE OR SOMETHING LIKE IT
Suggestive language. Daily 12.20 3.00 6.20 8.50

G
ICE AGE
Daily 12.10 2.50 6.10

14A
THE NEW GUY
Daily 12.10 2.50 6.10

STC
STAR WARS: EPISODE II
ATTACK OF THE CLONES
Daily 12.10 2.50 6.10

STC
STAR WARS: EPISODE II
ATTACK OF THE CLONES
Daily 12.10 2.50 6.10

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ATTACK OF THE CLONES
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ATTACK OF THE CLONES
Daily 12.10 2.50 6.10

STC
STAR WARS: EPISODE II
ATTACK OF THE CLONES
Daily 12.10 2.50 6.10

LIFE OR SOMETHING LIKE IT PG
Suggestive language. DTS Digital.
Fri-Wed 3.30 6.40

14A
CHANGING LANES
DTS Digital. Fri-Wed 12.40 2.50 5.00 7.20 9.40
Thu 12.30 2.40 4.50 7.20 9.30

14A
THE SCORPION KING
DTS Digital. Fri-Tue 1.50 4.10 6.30
Wed 1.50 4.10
Thu 12.40 2.50 6.35

14A
ATANARJUAT, THE FAST RUNNER
Sexual content.
DTS Digital. Subtitled.
Fri-Tue 9.00 Wed 9.20

14A
PANIC ROOM
Gory violence.
DTS Digital.
Fri-Wed 12.50 9.30

STC
SPIRIT: STALLION OF THE CIMARRON
DTS Digital. Sneak preview. Sat 3.00

STC
STAR WARS: EPISODE II
ATTACK OF THE CLONES
No passes.
THX Wed 12.01 Thu 12.00 3.15 6.45 10.00

WEST MALL 8

8802-170 St. 444-1822

14A
UNFAITHFUL
Sexual content. DTS Digital. No passes.
Fri Mon-Thu 7.10 9.50
Sat-Sun 1.30 4.30 7.10 9.50

14A
THE NEW GUY
DTS Digital. Fri Mon-Thu 7.20 9.20
Sat-Sun 1.00 3.00 5.00 7.20 9.20

PG
TEXAS RANGERS
Violent scenes. DTS Digital.
Fri Mon-Thu 7.30 10.10
Sat-Sun 1.20 3.40 7.30 10.10

STC
ON THEIR KNEES
DTS Digital. Fri Mon-Thu 6.50 9.40
Sat-Sun 1.05 2.50 4.50 6.50 9.40

PG
HOLLYWOOD ENDING
Suggestive language. DTS Digital.
Fri Mon-Thu 7.05 Sat-Sun 2.00 4.40 7.05

14A
ATANARJUAT, THE FAST RUNNER
Sexual content. DTS Digital. Subtitled.
Fri-Wed 9.00

14A
THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING
Violent scenes throughout. DTS Digital.
Fri Mon-Wed 6.30 Sat-Sun 2.20 6.30 Thu 7.30

PG
LIFE OR SOMETHING LIKE IT
Suggestive language. DTS Digital.
Fri Mon-Thu 6.40 Sat-Sun 1.50 4.20 6.40

18A
THE SWEETEST THING
DTS Digital. Fri Mon Tue Thu 7.00 9.10
Sat 1.40 4.10 9.10 Sun 1.40 4.10 7.00 9.10
Wed 9.45 w/ ENOUGH

14A
ENOUGH
2 for 1 sneak preview followed by
THE SWEETEST THING

14A
HIGH CRIMES
DTS Digital. Daily 10.00

PG
A BEAUTIFUL MIND
Mature content.
DTS Digital. Daily 9.30

CLAREVIEW CINEMAS

4211-132 Ave. 472-7600

PG
SPIDER-MAN
May frighten younger children.
DTS Digital. No passes. On 3 screens.
Fri-Tue 12.00 12.30 1.00 3.00 3.30 4.00 6.30
7.00 7.30 9.15 9.45 10.15
Wed 12.00 12.30 1.00 3.00 3.30 4.00 6.30 7.00
7.30 9.15 9.45 10.15 12.15 am
Thu 12.10 12.30 1.00 3.00 3.30 4.00 6.30 7.00
7.30 9.15 9.45 10.15

14A
UNFAITHFUL
Sexual content. DTS Digital. No passes.
Fri-Wed 1.10 4.10 7.15 10.20
Thu 1.10 4.10 7.15 10.10

14A
THE NEW GUY
DTS Digital.
Fri-Wed 12.10 2.40 4.50 7.40 10.10
Thu 12.10 2.30 4.50 7.10 9.30

PG
TEXAS RANGERS
Violent scenes. DTS Digital.
Fri-Wed 12.50 3.20 7.20 9.50
Thu 12.50 3.20 7.40 9.50

14A
DEUCES WILD
Graphic violence, coarse language throughout.
DTS Digital. Fri-Wed 1.20 3.40 6.45 9.20
Thu 1.20 3.40 6.50 9.20

14A
THE SCORPION KING
DTS Digital.
Fri-Wed 12.40 3.10 6.40 9.10
Thu 12.20 3.10 6.40 9.10

14A
MURDER BY NUMBERS
DTS Digital. Fri-Wed 6.50 9.40

14A
CHANGING LANES
DTS Digital.
Fri-Wed 1.30 3.50 7.10 9.30

ICE AGE
DTS Digital.
Fri-Wed 12.20 2.30 4.40

STC
STAR WARS: EPISODE II
ATTACK OF THE CLONES
DTS Digital.
No passes.
Wed 12.01
Thu 12.00 12.40 3.15 3.50 6.45 7.20 10.00
10.30

SOUTH EDMONTON COMMON

1575-99 St. 436-0183

PG
SPIDER-MAN
May frighten younger children.
No passes.
DTS Digital.
Fri-Sun 11.30 1.30 2.30 4.30 5.30 7.30 8.30
10.30

Mon-Tue 1.30 2.30 4.30 5.30 7.30 8.30 10.30
Wed 1.30 2.30 4.30 5.30 7.30 8.30 10.30 12.15
am Thu 2.00 5.00 8.00 11.00
THX Fri-Tue 12.30 1.00 2.00 3.20 3.50 5.00
6.30 7.00 8.00 9.20 9.50 11.00
Wed 12.30 1.00 2.00 3.20 3.50 5.00 6.30 7.00
8.00 9.20 9.50
Thu 12.30 1.00 1.30 2.30 3.20 3.50 4.30 5.30
6.30 7.00 7.30 8.30 9.20 9.50 10.30

14A
UNFAITHFUL
Sexual content.
No passes.
THX Daily 1.20 4.15 7.20 10.15

14A
THE NEW GUY
DTS Digital.
Daily 12.20 2.40 5.10 7.40 10.20

PG
HOLLYWOOD ENDING
Suggestive language. DTS Digital.
Fri-Sun-Thu 12.15 3.00 6.45 9.40
Sat 12.15 6.45 9.40

PG
LIFE OR SOMETHING LIKE IT
Suggestive language.
DTS Digital. Daily 1.40 4.10 7.10 10.10

14A
THE SCORPION KING
DTS Digital. On 2 screens.
Fri-Sun Tue-Wed 12.10 1.10 2.35 3.40 4.50
5.50 7.15 8.40 9.45 10.50
Mon 12.10 1.10 2.35 3.40 5.50 8.40 9.45 10.50
DTS Digital. Thu 1.10 3.40 5.50 8.40 10.50

18A
THE SWEETEST THING
DTS Digital.
Fri-Wed 12.40 2.50 5.20 7.45 9.55
Thu 12.40 2.50 7.45

14A
HIGH CRIMES
DTS Digital. Daily 4.20 9.00

18A
NATIONAL LAMPOON'S
VAN WILDER
Crude content throughout.
DTS Digital.
Fri-Wed 1.50 5.15 7.50 10.40 Thu 5.20 10.40

14A
PANIC ROOM
Gory violence.
DTS Digital. Fri-Sun-Thu 12.50 3.45 6.40 9.15
Sat 12.50 3.45 9.15 w/ ENOUGH

14A
ENOUGH
2 for 1 sneak preview followed by
PANIC ROOM DTS Digital. Sat 7.00

G
ICE AGE
DTS Digital. Daily 12.00 2.10 6.50

14A
THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING
Violent scenes throughout. DTS Digital.
Fri-Tue 12.45 4.45 8.50 Wed 12.45

STC
SPIRIT: STALLION OF THE CIMARRON
DTS Digital.
Sneak Preview. Sat 3.00

STC
STAR WARS: EPISODE II
ATTACK OF THE CLONES
No passes. On 2 screens.
THX Wed 12.01 12.15
Thu 12.00 12.45 3.15 4.00 6.45 7.15 10.00
10.45 DTS Digital. Thu 11.30 2.45 6.00 9.30

WESTMALL 8 CINEMAS

8802-170 St. 444-1321

PG
SHOWTIME
Coarse language.
Daily 2.15 4.15 6.45 10.10

PG
THE TIME MACHINE
Frightening scenes, not
suitable for younger children.
Daily 2.45 5.00 7.45 10.00

14A
DEATH TO SMOOCHY
Coarse language throughout.
Daily 4.30 7.00 9.15

PG
HARRY POTTER AND
THE PHILOSOPHER'S STONE
Frightening scenes.
Daily 1.30

18A
40 DAYS AND 40 NIGHTS
Daily 1.45 4.00 7.15 9.30

18A
SORORITY BOYS
Daily 2.30 4.45 7.30 9.45

G
RETURN TO NEVERLAND
Daily 2.00 6.30

PG
THE COUNT OF
MONTE CRISTO
Violent scenes. Daily 3.45 9.00

VILLAGE TREE MALL CINEMAS

L Gervais Rd. St. Albert 459-1848

14A
UNFAITHFUL
Sexual content. No passes. Fri 7.00 9.45
DTS Digital.
Sat-Sun 1.30 4.15 7.00 9.45 Mon-Thu 7.00

14A
THE NEW GUY
Fri 7.30 9.45
Sat-Sun 1.00 3.10 5.15 7.30 9.45
Mon-Thu 7.30

14A
CHANGING LANES
Fri 7.15 10.00
Sat-Sun 1.45 4.45 7.15 10.00
Mon-Thu 7.15

14A
MURDER BY NUMBERS
Fri 6.45 9.30
Sat-Sun 1.30 4.00 6.45 9.30
Mon-Thu 6.45

G
THE ROOKIE
Fri 6.45 9.30
Sat-Sun 1.00 3.45 6.45 9.30
Mon-Thu 6.45

PG
CLOCKSTOPPERS
Fri Mon-Thu 7.00
Sat-Sun 1.45 4.15 7.00

14A
HIGH CRIMES
Fri 6.45 9.15
Sat-Sun 1.15 4.00 6.45 9.15
Mon-Thu 6.45

18A
NATIONAL LAMPOON'S
VAN WILDER
Crude content throughout.
Fri-Sun 7.15 10.00
Mon-Thu 7.15

14A
THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING
Violent scenes throughout.
Fri 7.45 Sat-Sun 3.00 7.45 Mon-Thu 6.30

PG
A BEAUTIFUL MIND
Mature content.
Fri 6.30 9.15
Sat-Sun 1.00 3.45 6.30 9.15
Mon-Thu 6.30

18A
BLADE II
Gory violence, gruesome scenes throughout.
Fri-Sun 9.15

14A
MEN WITH BROOMS
Coarse language.
Fri 6.30 9.00
Sat-Sun 1.30 4.00 6.30 9.00
Mon-Thu 6.30

G
MONSTERS, INC.
Sat-Sun 1.15 4.30

FAMOUS PLAYERS

29 Ave. Calgary Trail. 436-6977

14A
CHANGING LANES
Fri Mon Tue Wed Thu 7.30 9.45
Sat Sun 2.00 4.30 7.30 9.45

PG
CLOCKSTOPPERS
Sat Sun 1.15 3.30

14A
DEUCES WILD
Gory violence, coarse language.
Fri Mon Tue Wed Thu 7.10 9.25
Sat Sun 1.00 3.20 7.10 9.25

14A
MEN WITH BROOMS
Coarse language.
Fri Mon Tue Wed Thu 7.20 9.35
Sat Sun 1.20 3.40 7.20 9.35

18A
MONSTER'S BALL
Sexual content.
Fri Mon Tue Wed Thu 6.55 9.20
Sat Sun 1.30 4.15 6.55 9.20

14A
MURDER BY NUMBERS
Fri Mon Tue Wed Thu 7.00 9.40
Sat Sun 1.40 4.20 7.00 9.40

PG
DUCT TAPE FOREVER
6.45 9.10

PG
TEXAS RANGERS
Violent scenes.
Fri Mon Tue Wed Thu 7.40 9.50
Sat Sun 1.50 4.10 7.40 9.50

G
THE ROOKIE
Fri Mon Tue Wed Thu 6.50 9.30
Sat Sun 1.10 4.00 6.50 9.30

PARAMOUNT THX

10233 Jasper Ave. 428-1202

14A
DEUCES WILD
Gory violence, coarse language.
Fri Mon Tue Wed Thu 7.00 9.20
Sat Sun 2.15 4.30 7.00 9.20

G
BEAUTY AND THE BEAST
IMAX 2D. No passes, no coupons. 11.50

14A
CHANGING LANES
THX 12.45 3.30 6.40 9.20

PG
CLOCKSTOPPERS
THX 12.20 3.20

DEUCES WILD 14A
Gory violence, coarse language.
THX 1.10 4.15 7.40 10.45

G
ICE AGE
THX 12.10 3.45 7.20 9.45

14A
MURDER BY NUMBERS
THX 12.50 4.00 7.10 10.20

18A
NATIONAL LAMPOON'S
VAN WILDER
Crude sexual content throughout.
THX 1.20 4.20 7.50 10.40

14A
PANIC ROOM
Gory violence.
THX 12.40 3.50 6.45 9.40

PG
SPIDER-MAN
No passes.
May frighten younger children.
2.00 5.15 8.30
Late show 11.30

THX 12.00 12.30 1.00 1.30 3.10 3.40 4.10
4.40 6.30 7.00 7.30 8.00 9.30 10.00
10.30 11.00

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Shrieking Youth
Festival**

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499-1271
www.theatresquared.ca**

Dick And Jane Get Laid
Of all the unforgettable experiences in life, none is more anticipated than your "last time". Dick and Jane have decided that this is going to be the big night.

Dinner In The South Pacific
Max and Emily are two young vacationers stranded on a deserted island. No food, no fresh water and no way to keep warm. Using their only survival skill left, they use all they can to cope. Their imagination.

Wise One's Folly
What would happen if God and Satan sat down for a friendly game of chess? Two kings battling it out on a field of philosophy. Manipulating time, space, humanity and much more.

C.O.S.Y. Cabaret
Hey! It's a Birthday Party! The ever lovable Shirley is turning 10 and to celebrate he's having the biggest greatest birthday party ever... But... Umm... where are all the guests?

The Chain
Spanish Arrancar or a Teluk? Derek took a wrong turn last night and wound up at a bar he'd never been to before. That's as much as he can remember. Things are going to get even stranger before tonight rolls around.

COSY Opening Night Party Tickets: Everyone \$10
Tuesday May 7 - Doors open 7:30, Entertainment 8:00, Stage Show 8:15

Venue 1 - All Time Left
Tickets: Adults \$2 - Students/Seniors \$6
May 8 - 6:00 PM, May 11 - 7:00 PM

COSY Cabaret Tickets: Adult \$7 - Students/Seniors \$6 - Child \$5
May 11 - 10:00 PM, May 12 - 8:00 PM

Dinner In The South Pacific Tickets: Adult \$7 - Students/Seniors \$6 - Child \$5
May 8 - 6:45 PM, May 11 - 4:30 PM, May 12 - 5:30 PM

Behind The Music Tickets: Everyone \$6
May 9 - 9:00 PM, May 10 - 9:00 PM, May 11 - 6:15 PM, May 12 - 5:00 PM

Vibrant and Subtle Ways Tickets: Adult \$7 - Students/Seniors \$6 - Child \$5
May 8 - 7:30 PM, May 9 - 7:15 PM, May 11 - 1:00 PM

Finish Line Tickets: Adult \$7 - Students/Seniors \$6 - Child \$5
May 10 - 7:45 PM, May 11 - 2:00 PM, May 12 - 1:00 PM

Venue 2 - Rehearsal Hall
May 10 - 10:00 PM, May 11 - 10:00 PM, May 12 - 10:00 PM

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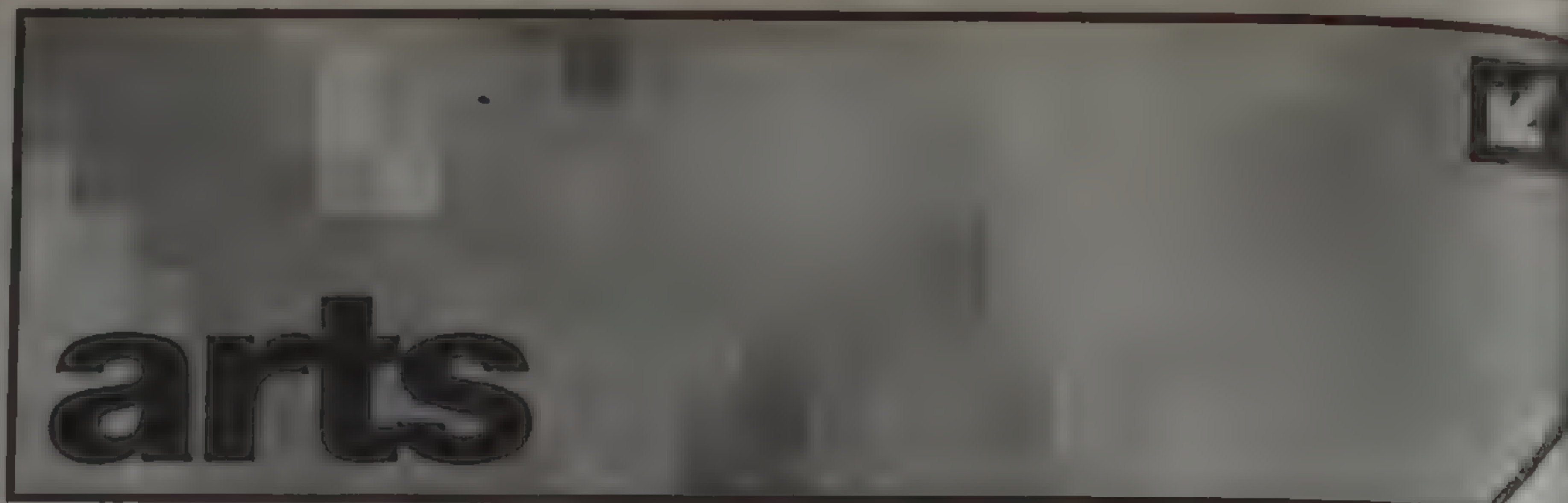
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Look back in Unger

What's so bad about Neil Simon? asks *Odd Couple* director John Hudson

BY PAUL MATWYCHUK

Woody Allen once confessed to an interviewer that he had an instinctive suspicion of popular entertainment—if that many people liked something, he said, how could it possibly be any good? Woody hasn't had to worry about too many people liking his material for several years now (and if he keeps making pictures like *Curse of the Jade Scorpion*, he never will), but that attitude certainly victimized another comic writer who also got his showbiz start working for *Your Show of Shows*, playwright Neil Simon, who by the late '70s and early '80s was so prolific, so accessible, so widely popular and so rich that no "serious" playwright would be caught dead admitting to liking his work. I used to hang out with other aspiring young writers during those years, and I can vividly recall how Simon's work was pretty much regarded as the epitome of slick, shallow, calculated, utterly disposable mainstream entertainment—the complete opposite of the kind of writing we were hoping to achieve.

"We all go through our angry young artist phase," says Shadow Theatre artistic director John Hudson, who's directing the new Shadow/Theatre la Quindicina co-production of Simon's oft-revived Broadway hit *The Odd Couple*. "I mean, Shadow Theatre's first mandate was to do dark and edgy one-act plays. But how far is that going to get you?" He laughs. "At some point, you have to say, 'You know what? I'm getting kind of bored by dark and edgy one-act plays. Let's do something really fun.' And as you get older and more mature and have families or whatever, the plays that attract you are different." Which is not to say that Hudson's become some kind of middle-aged sellout—he says he programmed *The Odd Couple* as a way of leavening a season of fairly dark and heavy plays (such as the melancholy Irish drama *The Weir* and the brittle marriage-in-crisis play *Honour*) with something more cheerful and sprightly.

Odd fellows

And, as Ron Pederson's successful



Cum on Felix the noize: Glenn Nelson and Jeff Haslam in *The Odd Couple*

production of *Last of the Red Hot Lovers* last season indicates, even younger theatre people may not be quite so dismissive of Simon's writing anymore. "He's a great craftsman," Hudson says. "Amazing sense of structure—his plays are very well thought-out. Let alone his tremendous gift for the joke. And audiences continue to eat it up—40 years later, people are still doing these plays. Quite frankly, we're hoping for a blockbuster." And with a cast that features Glenn Nelson as slob sports-writer Oscar Madison, Jeff Haslam as compulsive neatnik Felix Unger,

ters," Hudson says. "It's actually not that well-known at all. By and large people think of it as the TV sitcom, not the play."

Simon says

It's overcoming that impression of the play as nothing more than a comical battle between a neat guy and a slob that Hudson says is the challenge. "It's tough to walk the fine line and not have it turn into parody," he notes. "That's one thing we really worked hard on—I think everybody's very realistic and plays with a lot of heart. I think that's really fundamental to the piece. Because it says a lot about friendship and has a lot of really mature moments in it—I mean, it's a tremendously generous offer Oscar makes to Felix. And the play really evokes that feeling of men feeling stuck. It's like the David Byrne song—'How did I get here? This is not my beautiful wife. This is not my beautiful house.' Hudson finishes off the last of a glass of juice. "At the same time, though, it's not a heavy subtext show like *Honour*. I don't think Simon thought he was writing *Hamlet* here." □

theatre

Davina Stewart and Coralie Cairns as the Pigeon sisters and David Belke, John Kirkpatrick, Mark Meer and Hudson himself as Oscar's poker buddies, they might just get one.

In fact, *The Odd Couple* may have an just-about-ideal combination of familiarity and newness. When I ask Hudson if there's a danger that the material is too familiar for audiences to find them fresh, he challenges me to quote a single joke from the script—and to my surprise, the only gag I can remember is the one about the note Felix leaves Oscar reading "Buy more cornflakes—F.U." "All-I remembered were the Pigeon sis-

The *Odd Couple*
Varscona Theatre • May 9-26 • 5-7 PM
Theatre/Theatre la Quindicina • 433 7th St.
(ext. #3)/TIX on the Square 420-1111

Romances with wolves

Springboards
2002 spotlights
local children,
Marilyn Monroe

PAUL MATWYCHUK

The title of Ron Jenkins's new play *The Extinction Song* is not self-referential, even though the actor-director has been so busy over the last three seasons as an actor (with memorable, dynamic turns in *High and Crave*), a director (expertly juggling such disparate projects as *The Black Mirror* and *The Black Mirror*) and the impresario behind such events as the Springboards reading series, the Kaboom! performance festival and the upcoming *Secret Spaces: The City Speaks* project that actual Jenkins scripts have become something of an endangered species.

Audiences will get a chance to see if his skills have grown or atrophied this Saturday, when Ron Jenkins reads the latest draft of *The*

Extinction Song at this year's edition of the **Springboards Festival**. Jenkins won't be alone; six new plays-in-development will be read in whole or in part over the two-day event, which will represent in most cases the first time they have been exposed to a live audience. (In the past few years, Springboards has introduced Edmonton audiences to such new work as *Mary's Wedding*, *Mesa*, *Apple*, *Respectable* and Gordon Pengilly's *Drumheller*, as well as—full disclosure—a couple of my own Fringe plays.)

"I feel like I miss writing," says Jenkins, "and one of the reasons why I wanted to do Springboards is because I miss it. Part of the deal when I took the job [as artistic director of Workshop West] was that I told them I'm a writer, and I'm not going to ignore that part of my artistic life. This play's been on the shelf for a couple of years—it was originally commissioned by Theatre Network, I read the first 20 minutes of it at Springboards four or five years ago and now I have a full-length version of it and I want to see if it's

grown and how it works at a music stand before I take the next step and put it into production."

The play is a monologue that covers three days in the life of a seven-year-old boy who was adopted by a family of wolves after his parents perished in a car accident on an icy winter road—only to be adopted once again by a human family five years later after the wolves are killed by angry ranchers. "The play's about a certain amnesia we have about our past once we reach a cer-

tain age—say, 35," Jenkins says. "And also, it's about alcoholism. One of the things I've tried to do is write it in the seven-year-old's voice. So the tone is funny, it's sad—it's everything, hopefully."

Hello, Norma Jean

Another astonishing and unlikely childhood experience lies at the centre of a Springboards play by another Alberta theatre bigwig, Alberta Playwrights Network executive director Ken Cameron; his piece *My One and Only* is a sort of *Come Back to the Five and Dime, Marilyn Monroe*, Marilyn Monroe tale about a 15-year-old boy who loses his virginity to the '50s movie goddess while she's in Banff shooting *River of No Return* with Robert Mitchum for director Otto Preminger. But whereas Jenkins's hero



has trouble remembering his past, Cameron's, understandably, has no problem recalling every moment of it.

"These are some of the images that haunt us," Cameron says. "You throw your mind back and think about that first woman or man that you made love to, and it doesn't take you but a split second to be there, remembering the tactile sensations, some small, odd detail—some mole on her belly that you hadn't seen before that now is always imprinted on your brain, or something that she said, some praise that she gave that resonates with you forever. And so, the play is about the act of remembering, especially remembering that first big love, that first person who made sex great, who taught you that sex was something spectacular and natural and fun and not riddled with guilt."

Cameron has very little interest in the mythology surrounding Marilyn Monroe—"For the longest time," he says, "I didn't even find her particular-

ly attractive." Instead, the initial impetus for the piece came from an article Cameron read in *Saturday Night* in which Banff and Jasper residents recalled the hubbub 50 years ago when *River of No Return* came to town; he filed the idea away and revived it a year or two later when he was trying to come up with a concept for a show that would incorporate video in a more organic and balanced relationship with the performers than he felt most multimedia shows created.

Bubble boy

The video element won't be part of the Springboards reading—and, indeed, it might not even appear in the finished version of the script. The low-risk Springboards format is ideal for playwrights to do this kind of experimentation. Cameron, for instance, is still trying to decide if *My One and Only* works better with a larger cast or with two actors playing a variety of roles. "Hopefully," he says, "we'll figure out how much bigger it can get before the bubble begins to burst."

"When you get someone to

speak your words and inhabit your characters," Jenkins agrees, "it's good to find out if it becomes a living, breathing play or if it's still just words on a page."

Springboards begins on Friday, May 10 with readings of *My One and Only* as well as excerpts from Vern Ihliessen's *Valentine* and David Letor Nugent's *The Dark Wood*, and continues on Saturday, May 11 with *The Extinction Song*, plus excerpts from *The Glory*, *The Fury* by Darrin Hagen and *Facility* by Elyne Quan. ☐

Springboards Festival 2002
The Third Space (11516-103 St) •
Fri-Sat, May 10-11 •
Workshop West • 477-5955



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Craig Northey, Hall monitor

Ex-Odd assumes new role as the sixth Kid in the Hall

BY STEVEN SANDOR

Music has always been an integral part of the Kids in the Hall. Who among us can listen to the surf-guitar twang of Shadowy Men on a Shadowy Planet's and not immediately think of the Kids? For years, the two groups—the band and the comedy troupe—enjoyed a true cross-cultural symbiosis, with the band's distinctive music acting as segues between scenes and often underscoring the skits themselves. This marriage of music and comedy continued with the Kids' movie *Brain Candy*, which included Scott Thompson's rousing marching anthem "I'm Gay" and Bruce McCulloch's ultra-gloomy rock tune "Some Days It's Dark."

Music will again play a major part in the Kids' North American Tour of Duty, but this time it will be ex-Odd and Canadian producer, songwriter and soundtrack-man Craig Northey supplying the tunes. Northey, of course, isn't new to the Kids; McCulloch starred in the Odds video for "Make You Mad," the Odds appeared on the *Brain Candy* soundtrack and Northey and McCulloch collaborated on the musical comedy

album *The Drunk Baby Project*. So when the Kids decided to reunite for this tour, it was a slam-dunk decision to add Northey as their sixth man.

"A few months ago, they approached me and said they were interested in doing a show and had decided unanimously that I should be the one doing the music," recalls Northey a night after the Tour of Duty got a standing ovation in the Kids' Toronto hometown. "Before they could finish the sentence, I had already said yes. I'm a fan as well as a friend."

[preview] **comedy**

The great white Northey

Both with the Odds and on his new solo album, *Giddy Up*, Northey's never been afraid to show off his sense of humour. He's no clown prince, but his dry wit certainly suggests that he and the Kids have always had something in common. "I do sense that there's a kinship," Northey says. "Our work both stems from the dark side; is that what makes us work well together? Who knows? But most of the time when you're scoring or underscoring something, your inspiration comes only from that piece—but because I have a real sense of what they're feeling, I think it makes it easier for me."

Northey performs a myriad of functions in the touring show: he's providing music for the short films that will be shown throughout the night; he plays straight man in several skits; his music accompanies several skits; he brings in some sound samples; and some tunes from *Giddy Up* act as bumpers between the skits while the Kids change costumes.

Despite his longstanding relationship with the troupe, Northey says that when they got into rehearsal for the first time, he was simply amazed at how quickly the comic scenes came together once the creative juices started flowing. "What's amazing is the amount of energy that they've brought back into the troupe," he enthuses. "As someone who's been in a group, I know how hard it is to keep it together. Even the simplest things require planning; for example, it's a lot easier for one person to go to dinner than have five go together. It's amazing how they can throw around ideas so quickly. I can say this because I am outside of the troupe: they are the greatest sketch comics in the world."

Crushing heads, not hopes

As the musical talent, keeping up with the Kids' rapid-fire creative approach was a constant challenge for Northey. "You always have to be aware of what you're doing, what you're thinking," he says. But even

though great pains were taken to come up with a show that will be fresh to longtime fans, the Kids realize that what a lot of audience members want to see are some of the old favourites. Northey plays it close to the vest when I ask if the Head Crusher, Chicken Lady, Cabbage Head or the Blues Singer will be in the show or not, he assures me that fans hoping to see the familiar along with the new won't be disappointed. "It's like in the years of Monty Python," he says, "when you would see parrot sketches from the

fans. [The Kids] have realized this, and include some of the chestnuts with the brand-new material

And, as a perk, the show affords Northey the opportunity to flog his new album, as well, which will be available at the show along with the Kids' merchandise. "It's great," he says, "that I can show off my dirty little secret—that I do have a record out." ☐

Kids in the Hall
With Craig Northey • Northland
Agricom • Thu, May 9

Free to bee, you and me

Then... and Now exhibition is a case of quilt by association

BY AGNIESZKA MATEJKO

There's nothing overtly political in *Then... and Now*, a show of works by Canada's leading art quilters currently on display at the McMullen Gallery. (The show is part of the "Blanket the City with Quilts" project, organized in conjunction with a major Canadian Quilter's Association conference here in Edmonton this month.) Yet under the surface of these exquisite, delicate fibre art works lurks a simmering inquiry into the separation between art and craft as well as the marginalization of what has historically been condescended to as "women's art."

Curator Deb Tilley asked artists to submit the first quilt they ever made, and has displayed them alongside their most recent work. The initial quilts are traditional, primarily functional, and often made to mark an occasion such as the birth of a child. In the mature works, a transformation in the artist's motives becomes evident; their art becomes more personal, more expressive, more focused on aesthetics and experimentation. Some of the pieces have been transformed into sculptural objects, but even the pieces that remain functional, such as "Fit for a Queen," a large

bed cover by Betty Conlin, employ unique compositional devices such as textures created with inconceivably intricate and painstaking stitchwork.

The visual excitement of this piece goes far beyond its functional aim—the very fact that utilitarian and purely artistic quilts are hanging in a gallery setting side by side blurs the borders between these two worlds in a way that is quietly revolutionary at a time when the art establishment still marginalizes craft-based artforms. (Tilley herself claims that when she first began to apply to galleries, one curator declined her proposal since there had already

[review] **visual arts**

been a fibre arts show that year. As Tilley indignantly points out, nobody would have said that another show of paintings was excessive since one had already taken place.)

Sew big

Although a growing number of men are becoming interested in the medium, quilting continues to be a predominantly female form. (The proportion of male quilters still hovers around two per cent.) That's in keeping with the form's origins, as a labour-intensive task that was more easily performed in a communal setting—the quilting bee, where

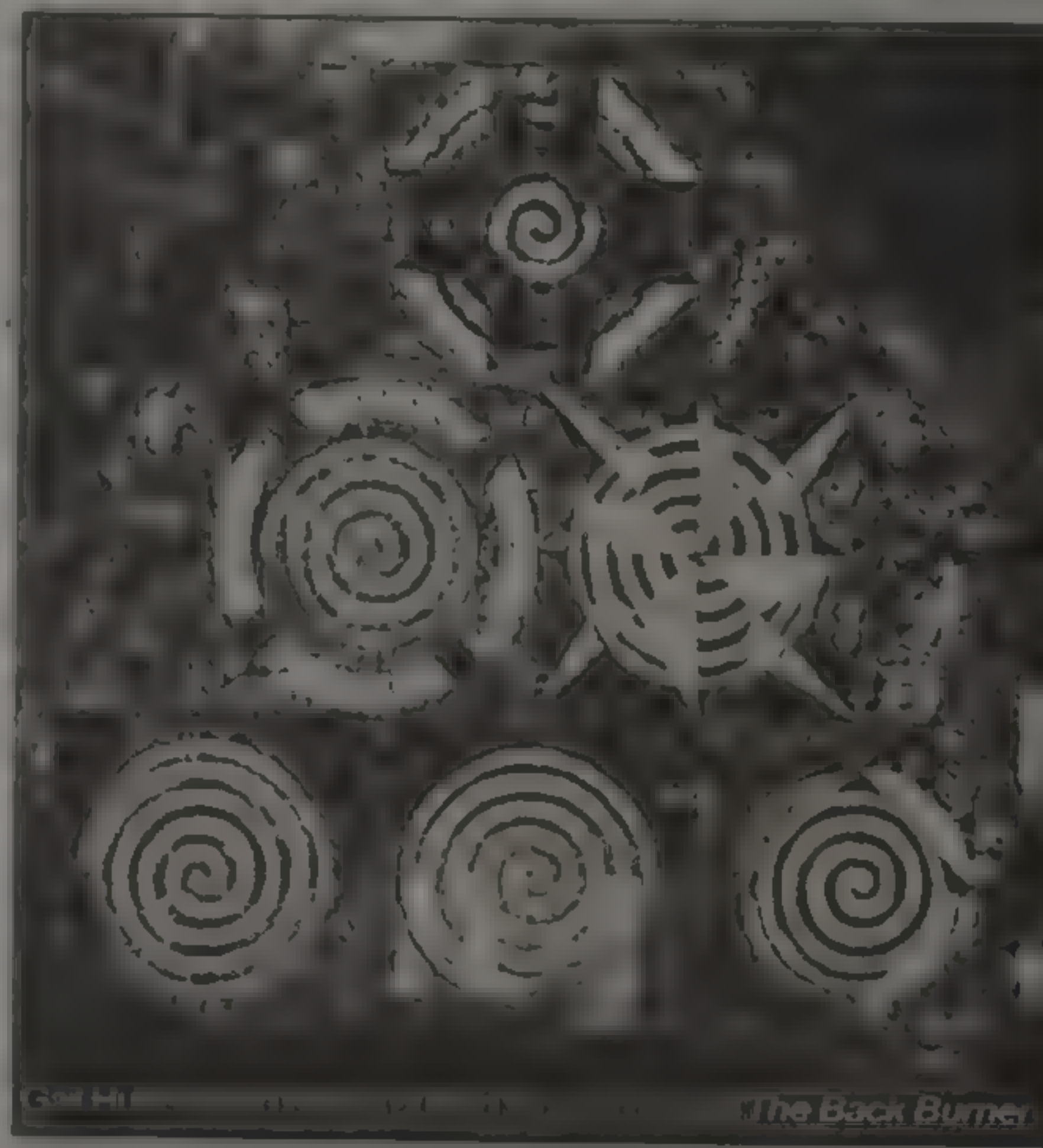
women would gather around a quilting frame, share stories, laugh together and solve intractable family problems. Meanwhile, children grew up under these frames listening to their mother's stories.

This tradition continues to this day. Women no longer meet around one communal quilt, but they still get together to exchange ideas, inspect each other's work and share stories. It was this sense of community that drew Jayne Willoughby Scott—currently the artist-in-residence at the McMullen Gallery—to quilting. And the companionship, support and the opportunity to meet amazing women from a variety of backgrounds sustains her interest to this day. Not all quilters started out in communities, however: Valerie Header took up quilting during her first lonely winter after arriving in Yellowknife from South Africa in 1975. Header took solace in small scraps of indigo cottons that she carried with her from her homeland. During those dark winter nights she sewed these small bits of fabric into her first quilt, "South African Sonnet." Her recent work, "Tree: Branches and Roots: Short Stories Series" reconnects her past with her present. In a photo transfer of a snapshot taken during a family trip to South Africa, the artist's children are

shown running happily beneath an ancient tree—the very tree Header played under as a child herself.

Cole comfort

Even if most artists now work alone, the sense of community is



still very much a part of the quilting culture. Martha Cole's piece, a comfort cloth titled "Where Does the Singing Start?" was made for women in their times of need: for a friend whose son ran away, one whose mother was dying, a woman who lost her business after many

years of work. One of her quilts has traveled around the artist's community from one woman to another as need arose. All the quilts hold words of comfort, such as this fragment of a poem by Lorna Crozier: "Here, where you are there, room/between your heartbeats/as if everything you have ever been/begins, inside, to sing." Cole, who never exhibits her work, feels the only place her quilts truly belong are around the shoulders of the women they were made for. This is possibly the first and last piece of hers to find its way to a public art gallery.

Visitors to this exhibition—and the 20 other fibre arts exhibitions currently on display—will delight in the delicious textures, vibrant colours and moving stories. Some artists may ask whether these works that are not exclusively aesthetic, often created on kitchen tables and not in studios, have a place in a gallery setting. My answer is unequivocal: absolutely—and a century too soon. ☐

Then... and Now
McMullen Gallery (University of
Alberta Hospital) • 8440-112 St (east
entrance) • To Jun 16

THEATRE NOTES

all the world is a stage

PAUL MATWYCHUK

Electric Avenue

Avenue • Arts Barns • May 9-16-18 • preVUE "It's like trying to jello!" is how director Laura Roald describes the process of shaping a theatre project as unusual and ever-changing as the gritty rap musical *The Avenue*. The show was created under the auspices of the i human Society, a non-profit organization dedicated to working with so-called "troubled youth" within a creative and artistic environment; *The Avenue* is the result of several months of theatrical workshops in which a cast of nearly two dozen young artists, ages 13 to 24, were encouraged to write and improvise scenes and musical numbers inspired by their lives and surroundings.

"Some of them come from really tough criminal backgrounds," says Roald, "some of them have had some tough experiences just from living on the street. Some of them are working full-time, some are going to school or in alternative school programs. They're all at different places in their lives." Flip through the cast bios and alongside the usual Vic Comp students and precocious acting-bug kids, there's some "Trajikk" Marsh, who describes himself as "a 19-year-old aspiring rap phenomenon with plans of reshaping and reinventing the rap/hip hop industry"; there's Mark Cherrington, who has his bio to excoriate the "political, meaning mess" that is the child welfare system—and there's more than one performer who confesses to being a loving drug or alcohol addict.

Roald says the project had its genesis a year ago last April, when a group of human participants received comps to see the Edmonton Opera perform *Men*. "Some of them liked it," Roald laughs, "but most of them said, 'We could do that!' And so, the challenge kind of got thrown to them—know, 'Well, why don't you?' 'Well, maybe we will!'" The structure Roald and her cast came up with was to tell the stories centring around three aspects of young adults all living on the same street: one about a drug dealer and his efforts to escape his life; one about a violent, dysfunctional romance between a cryal-meth addict; and one about five girls living in a group home. "And all three storylines are based on fact," says Roald. "They're not really true stories, but some of them are pretty damn close."

There's not a single word in the show that wasn't written by the performers themselves, Roald says. "There are some scenes that are in the show that I'm willing to say I've done 200 times in various workshops. Then, when we finally had them in a place where we felt we'd

met all our objectives, we'd script it—we would tape everything, four or five takes of every scene and transcribe the best one. The invariable thing that would happen when we brought in the transcribed script was someone would say, 'I did not say 'fuck' five times in that sentence!' And I'd say, 'Oh, yes you did.'"

The cast turned out to be surprisingly willing to edit and polish the script (and even take out a "fuck" or two), but Roald says the show's raw tone and content have more than survived the refining process—she's expecting more than a few walkouts at every performance. At the same time, however, she thinks the cast has made good on their post-*Carmen* boasting—they've created a real show together. "There have been frustrations," she says, "but they blow me away. They blow my mind. A few of our songs, I've heard them 50 or 60 times now, but they still make the hair stand up on the back of my neck. They're a ferociously talented group, and I just hope they get an audience."

Yo, Mama!

Mamma Mia, Me a Mama? • The Roxy • Thu-Sun, May 9-12 • preVUE When actors Cathleen Rootsaert, Carolyn Livingstone and Leona Brausen met with director Andrea Rabinovitch—proud mothers, all four of them—to prepare the revival of their salute to motherhood, *Mamma Mia, Me a Mama?*, they spent the first 20 minutes of every rehearsal making baby-sitting arrangements. "That's something you don't necessarily get when you're doing an ordinary show," says Rootsaert, who wrote the show as well. "You're sort of left on your own to figure all that stuff out."

But *Mamma Mia* was no ordinary show; the Sterling Award-winning revue—one of the most successful independently produced Edmonton plays of the last few seasons—struck a powerful chord, especially with female audiences, so much so that Rootsaert began to feel practically obligated to remount it. "I'd be in a Dairy Queen," she says, "and people would go, 'Oh, you were in that play! That play! You have to do it again so that I can bring my aunt Micki!' Or 'I'd be walking down the street or in the doctor's office and people would say, 'Oh, my girlfriend would love that play of yours! Do it again so I can bring her!' It was really nice and unusual; mostly people go to theatre, then go out for drinks and forget they've ever been."

There's nothing radical or experimental about the show's mixture of sketches and songs by fellow mom Nancy White, or its seriocomic message about the joys and frustrations of motherhood, but it's full of genuinely funny moments and every so often, Rootsaert springs a serious, heartfelt scene on you (such as the memorable final sketch between a 70-year-old woman and her ninetysomething mother) that's surprisingly honest and touching.

"I just set out to put some things down that I was feeling at the time, just being a new mother," Rootsaert says. "It's such a cliché, but no one can tell you what it's like to have children. You can kind of imagine it, but until you're in the thick of it, you can't possibly imagine the range of emotions, from homicidal rage to completely not believing you could love someone that much. And that it connected with people or moved them or made them laugh is really humbling for me."

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ART GALLERIES

AGNES BUGERA GALLERY 12310 Jasper Ave., 482-2854. New works by new gallery artists Janice Mason-Steeves, Karen Yurkovich and Ken Wallace.

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 C-6611, 488-5900. Open MON-SAT 10am-5:30pm. FANFARE Small works created by the members of the Fibre Arts Network. Until June 15.

THE DISCOVERY GALLERY ONE FAMILY'S PASSION: For over a century, more than a dozen women of the McFall family have made hundreds of quilts. Exhibition represents five generations. Until June 5. Opening reception SAT, May 11, 1-3pm

ART BEAT GALLERY 8 Mission Ave., St. Albert, 459-3679. **ARTISTS BOREALIS:** New paintings by a group of Edmonton artists. Until May 19.

BEARCLAW GALLERY 10403-124 St., 482-1204. **SPRING THAW:** New works by Joanne Cardinal-Schubert

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. **FOR THE LOVE OF ART:** Patricia Trudeau (oils), Monika Dery and Anne Brodeur (watercolours), Louise Amyotte (crafts), Maurice Lwambwa Tshany (from Quebec, masks). Opening reception FRI, May 10, 7-8:30pm. artist in attendance.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **SPRING SHOW:** New work by gallery artists. Special feature exhibition by Mary Pratt. Until May 11

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. **JUDY CHICAGO-RESOLUTIONS: A STITCH IN TIME:** New work by Judy Chicago, creator of the installation *The Dinner Party*. Until June 9. **FABRICATIONS:** New work by Gillian Collyer, Janet Norton, Zoe Williams. Until June 9. **CANADIAN QUILT ASSOCIATION NATIONAL JURIED EXHIBITION:** May 19-June 16. **THE KITCHEN GALLERY: NESTING:** New installation by Holly Newman. **CHILDREN'S GALLERY: FROM HEAD TO TOE:** Created by Lisa Murray. Until July 28. **Admission:** Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm. **LECTURE THEATRE: THU 9 (7pm):** Visit with artists public lecture series. Giuseppe Albi presents *New Materials-New Art Forms*. Free. **AFTER DARK SERIES: Paddie Your Own Canoe.** FRI, May 17.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. **SURFACE DWELLERS:** A group exhibition of quilts by Surface Matters. Until May 31.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **PUSH AND PULL:** Bachelor of Design grad show 2002. Until May 19. Opening reception THU, May 9, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Iroquois masks by Thomas Longboat Soapstone carvings by Sue Sky. Inuit and West Coast Indian Jewellery by L. Wadhams. Until May 31.

THE FRINGE GALLERY 8smt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. **ICONOGRAPHY** Paintings by Florin Vlad. Painting demonstrations. Until May 31. Icon demonstrations THU, May 9, 11am-3pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. New works by Debra Lalonde and D. Helen Mackie. Until June 1.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. **SCULPTURE IN THE ROUND:** Steel sculptures by Peter Hide. Until May 18.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. A unique show by an unknown artist. Until June 6.

JOHNSON GALLERY •7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Works by Sophia Podryhula Shaw, Phyllis Webb Jeffery and Lija Finvers. Wrought pewter by Raymond Cox, raku by Jann Semkow, collector plates by Georgia Jarvis. Until May 31. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat

9:30am-4pm. Watercolours by Jim Painter and Jim Brager. Prints by Toti, pottery by Noburo Kubo. Until May 31.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. **NEW GEOGRAPHERS:** Six emerging Edmonton artists curated by Isabela C. Varela. Until May 18. **PROJEX ROOM: MILLION DOLLAR MOUNTAIN:** A humorous investigation of mapping by Kns Lindskoog. Until May 18.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **THEN AND NOW:** Exhibit of quilts highlighting early pieces alongside recent work by some well known Canadian quilters. Until June 16.

NAKED CYBER CAFÉ ESPRESSO BAR 10354 Jasper Ave. **HARDWIRED NEUROSIS** Two perspectives of urban sprawl by Chad Brochu and Robert Garcia. FRI, May 10, 8pm

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **HIGH ENERGY:** St. Albert High Schools Until June 1.

RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm. Recent domestic landscapes, portraits and still lifes by Christl Bergstrom Ongoing

RIGOLETTO'S CAFE 10068-108 St., 426-2122. Open Mon-Sat 11am-2am. **DAMSELS IN DISTRESS:** Exhibition and sale of funky paintings by Christine Frost

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. **NEW WORKS:** Solo exhibition of abstract paintings incorporating fabric by Toronto artist Judy Singer. Until May 14.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. Michiko Suzuki, Japanese artist, recent mixed media prints and installation. Until May 11. **COUPURES DE PRESSE (PRESS CLIPPINGS)** Denis Lessard, Montreal. Mixed media and photo-etching works based on images from the media. May 16-June 15.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **NEW ASPECTS** Oil paintings, watercolours and mixed media works by various artists

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists

UNIVERSITY EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. **INSIDE OUT:** By Lois Bonik. A final visual presentation for the Certificate in Fine Arts. May 10-22. Opening reception FRI, May 10, 5-8pm, SAT, May 11 and 18, 2-5pm. Artist in attendance

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. **THE SPACE OF TREES:** Paintings by Tom Gale. Until May 28. Opening reception, meet the artist SAT, May 11.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **SOJOURN:** Recent paintings by Brent R. Laycock. Until May 30.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Solo exhibition of recent abstract paintings by Robert Christie. Also showing landscape paintings by Brent McIntosh. Until May 15.

WALTERDALE PLAYHOUSE Theatre lobby, 433-6018. **ART IN THE LOBBY:** New works by Edythe Markstad-Buchanan and Jan Fraser. Running in conjunction with *The Crucible*. Until May 18. Open for viewing before the show Tue-Sat 7pm; Sun 1pm.

WEST END GALLERY 12308 Jasper Ave., 488-4892. Paintings of country gardens by

Nancy Day. May 11-18

THEATRE

THE AVENUE The Arts Barns, 10330-84 Ave., 488-6381. Musical. Presented by i human youth program. Strong language and content. Gun Shots, May 9-11, 16-18, Thu-Sat 8pm. TIX \$10 adult, \$7 youth @ Blackbyrd Myoosik, Sound Connection, @ door. Artwork will be offered for sale. Proceeds to the i human Education Fund for high-risk youth

CARNIVAL OF SHRIEKING YOUTH FESTIVAL Arts Barns, 10330-84 Ave., 499-1271. www.theatrespaued.ca. •Trans-Alta Stage Left. **DICK AND JANE GET LAID:** May 10, 6pm; May 11, 7:30pm. **THE CHAIN:** May 9, 10:15 pm, May 10, 10:15pm, May 11, 5:15pm, May 12, 6:15pm. **WISE ONE'S FOLLY:** May 9, 8:15pm; May 12, 4:15pm. **BEHIND THE MUSIC:** May 9, 9pm; May 10, 9pm; May 11, 6:15pm; May 12, 5pm. **WE'VE GOT MONKEYS:** May 9, 6pm; May 11, 3:15pm; May 12, 2:15pm. **VIBRANT AND SUBTLE WAYS:** May 9, 7:15pm; May 11, 1pm. **YUTOPIA:** May 9, 7:15pm; May 11, 1pm. **FINISH LINE:** May 10, 7:45pm; May 11, 2pm; MAY 12, 1pm. •Rehearsal Hall. **COSY ART GALLERY:** Open 7-10pm May 9-10; open noon-10pm. May 11-12.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers. Until May 18

THE CRUCIBLE Walterdale Playhouse, 10322-83 Ave., 451-8000. By Arthur Miller. 1692, Salem, Massachusetts. Discontent and suspicion reign as a town's ferocious grip on obedience and faith gives way to panic and distrust. Mature subject matter. Until May 18. TIX \$10-\$12 adult, \$8-\$10 student @ door or TicketMaster

DIE-NASTY Varscona Theatre, 10329-83 Ave., 433-3399. Edmonton's long-running, live improvised soap opera. Every Mon, 8pm

EVITA Mayfield Dinner Theatre, 16615 109 Ave., 483-4051. Lyrics by Tim Rice, music by Andrew Lloyd Webber. The story of Argentina's First Lady, Eva Peron. Until June 23. TIX from \$35

LIGHT SHINING IN BUCKINGHAMSHIRE Timms Centre for the Arts, 112 St., 87 Ave., U of A Campus, 492-2495. Presented by Studio Theatre. By Caryl Churchill. Historical drama that explores class structure and religion in 17th-century England May 16-25, 8pm. Matinee Thu, May 23, 12:30pm. TIX \$8-\$20

LIVE ON SATURDAY NIGHT Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Our send-up of the late night comedy show. Until Jul. 11

MAMA MIA! ME A MAMA? Roxy 10708-124 St., 453-2440. By Cathleen Rootsaert. Songs by Nancy White. A collage of scenes, songs, monologues, poetry and performance art. May 9-12. Thu-Sat 8pm, Sun, May 12, 2pm

MEET ME IN ST. LOUIS The Leduc Performing Art Centre, 4308-50 St., Leduc (Leduc Composite High School), 986-6677, 481-8602. Musical. Presented by the Leduc Drama Society. May 9-11, 8pm. TIX \$10 Thu and Fri; \$12 Sat.

THE ODD COUPLE Varscona Theatre, 420-1757, 433-3399 (Voice box #3). By Neil Simon. Presented by Varscona Companies Collaborate. May 9-26. Tue-Sat, 8pm; Sat-Sun, 2pm. Tue evenings, Sat mat pay-what-you-can; Fri, May 10 two-for-one. TIX \$16, \$14 student/senior/equity members. Adv. tickets @ TIX on the Square.

SPRINGBOARDS FESTIVAL 3rd Space Cabaret, 11516-103 St., 477-5955. **MY ONE AND ONLY** by Ken Cameron. Excerpts from *Valentine* by Vern Thiessen; *The Dark Wood* by David Lefort Nugent. Fri, May 10, 8pm. TIX \$10. **EXTINCTION SONG** by Ron Jenkins. Excerpts from *The Glory, The Fury* by Darrin Hagen, Elyne Quan. Sat, May 11, 8pm. TIX \$10. **SECRET SPACES: THE CITY SPEAKS:** Journey to six spaces and see new plays. May 17-18, 8pm. TIX \$12.

THEATRESPOOTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

WHO HAS SEEN THE WIND The Citadel, Shocter Theatre, 9828-101A Ave., 426-4811. Based on the book by W.O. Mitchell. Adapted by Lee MacDougall. Until June 2.

ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (Mar 21-Apr 19): The Rime-fall Mercury's retrograde action (or lack thereof) in money matters; others get the slow-down signal while travelling, selling or pursuing an education. Three weeks of indecision and delays may seem a lot longer simply because your antsy, "just do it" Mars ruler is also transiting mobile Gemini. The most inventive of your acquaintances could surprise you with an exciting scheme for celebrating Memorial Day weekend. Blazing trails again?

♉ TAURUS (Apr 20-May 20): The Taurus new moon energy that it make Mother's Day special gives you another birthday present: a new game plan specifically tailored to your talents and assets. While the other signs try to figure out how to handle the Mercury retrograde cycle, Bulls can move forward with speed and agility, free from big question marks and "wait-and-see" attitudes. More reasons to be romantic, other than those that come up this weekend, are down the road—plus changes that could put your career into overdrive.

♊ GEMINI (May 21-June 20): Before your Mercury ruler turns retrograde—in Gemini, no less!—and throws its customary monkey wrench into your plans for the next three weeks, consider escaping your current scene, opting out of the impending chaos. Take a trip down memory lane or go on a spiritual retreat. How much trouble can you get into visiting old friends or doing yoga? The car might die *en route*, but it'll go into the shop well before Mercury flips on the 15th, won't it? Will you sign those important papers now or can you afford to wait?

♊ CANCER (June 21-July 22): Give yourself an extra dollop of TLC this week because responding to contrary planetary forces can tire the Moon Child out. As Sunday's new moon builds toward a lunar eclipse, you may have to bypass an emotional hurdle or two. Idealistic Neptune turning retrograde on the 13th and Mercury on the 15th alters the rhythm of what you visualize or what you've been told will happen. If others are depending on you, leave plenty of wiggle room so you can adapt to changing circumstances as they occur.

♊ LEO (July 23-Aug 22): A retrograde Mercury cycle might not affect you as much as Neptune turning retrograde in your Aquarius house of partners. Don't be surprised if you become somewhat confused about your own aims regarding a relationship. You might also be at a loss trying to figure out what your mate or business partner is really up to. If you know what to expect from the faltering pace of Mercury in reverse, add that to the lesson about patience you learned from Neptune's reversal last summer. Slow and steady.

♊ VIRGO (Aug 23-Sept 22): Mainly folks born in August are the Virgos who are about to start dancing as fast as they can, trying to get as far away from the moment of decision as possible. So goes the drill while Mercury is retrograde in your Gemini career arena. Do as much as you can before your ruling planet flips on the 15th, but if you can't finish everything on your plate, then leave your fate in the hands of the gods. Once May's mayhem is history, you can consider reclaiming control.

♊ LIBRA (Sept 23-Oct 22): Toss a coin before deciding whether it's better to take a trip during this Mercury retrograde period or whether you dare take a risk and make an expensive career move. Prosperous Jupiter in your Cancer midheaven is urging you to grow, to expand your repertoire. However, for years you've been cautioned about doing anything official while Mercury is in reverse. Until Mercury turns direct on June 8, an attractive distraction should keep you interested and entertained.

♊ SCORPIO (Oct 23-Nov 21): The Taurus new moon on Mother's Day kicks off a lunar cycle devoted to (and dependent on) your significant others. Will a spouse become the dominant force for the next few weeks or will your business partners take centre stage? How important a role will joint money matters assume if you can't get your hands on the paperwork while Mercury is retrograde? All the more power to Scorpios who won't have these problems, who'll focus instead on juggling small stuff related to sex and the games those partners play.

♊ SAGITTARIUS (Nov 22-Dec 21): Like a Virgin, the Centaur could be dancing around situations over which you have no control, hoping to miss getting hit by an abundance of energies coming out of your Gemini partnership house. Until mid-June, being a mutable sign means adjusting even more quickly to changes other people are going through. The last of the three horrific oppositions between Saturn in airborne Gemini, the sign of the Twin Towers, and Pluto in Sag, the sign of the priesthood, is exact on the 25th. Could this signal the end of the mess they've made?

♊ CAPRICORN (Dec 22-Jan 20): Romance may be alive and well in the Goat's domain, but to ensure that those kisses keep coming, get another pet. While dualistic Gemini energy surrounds your Saturn ruler, two is better than one. Besides, when loving Venus enters your Cancer marriage house on the 20th, there'll be another pair of arms to help you groom, feed and cuddle. Any acts of affection and beauty that can offset the anxiety you may be feeling as the month ends should be embraced wholeheartedly.

♊ AQUARIUS (Jan 21-Feb 18): Sometimes the power that nebulous Neptune in your sign emits is so subtle, you hardly sense it's working. And sometimes, like when it shifts into reverse on Monday, you can hardly see through the fog. So if things feel strange, you could blame Mercury's backflip; but more likely, it's Neptunian ideals and artistic imagination that are taking a dive for the summer. You'll continue to have faith; you just won't make much progress. On vacation already?

♊ PISCES (Feb 19-Mar 19): Fish are getting it from both sides. The duality of Gemini hits home as Mercury turns retrograde in the sign of the Twins for the next three weeks. Gemini and Mercury govern your family and home base. Add the turn-around your Neptune ruler makes as it also goes into reverse, and one wonders where you'll find a safe haven. Try to avoid convoluted mental gyrations and overly long conversations. Instead, follow where your gut leads, where creature comfort and compatibility beckon. ☺

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION**: 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free. SAT 11-SUN 12 (10am-4pm): Mother's Day in the garden: Get growing plant sale. Free admission to plant sale. Regular garden entry fees apply.

FORT EDMONTON PARK Fox Dr., Whitemud Dr., 496-8787. Open weekdays 10am-4pm; weekends, 10am-6pm (May 19-June 28). SUN 19-MON 20 (10am-6pm): Spring Carnival. TIX \$8 adult, \$6 youth/senior, \$24.50 family. (May 19-Sept. 2 and Sept. Sundays).

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •**Animals as Architects** exhibit weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family. SAT 11 (12-4pm): Dandelion festival: Displays, ulks on dandelions, landscaping. SUN 12, SUN 19 (1-4pm): Froggy friends. SAT 18-MON 20 (1-4pm): Spring Forward. SUN 19 (1-5pm): Basic breads.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 12 (1-5pm): Mother's Day.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**GLACIERS TO CARTIER: EXPLORERS**: Until May 27. •**DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**RIBBONS AND RUFFLES SHOW**: Spring in the Show Pyramid. Until June 9. •**ART OF MARGUERITE BASKETT**: Watercolours by Marguerite Baskett. Until May 24. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family. SUN 12 (1-4pm): Mothers' Day marigolds. SAT 11-SUN 12; SAT 18-SUN 19 (9am-6pm): Muttart Conservatory Annual bedding plant sale.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada Pipelines Gallery**: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**. Live invertebrate display. Permanent. •**THE BIRD GALLERY**: Mounted birds. Permanent. •**THE SIXTIES EXHIBITION**: Exhibition continues until May 12. An explosive mix of images, objects and sound exploring the decade that changed us all. Mike McCartney's Liverpool - Sixties Black and Whites. Until May 12. •**SIXTIES PROP AND SHOP**: Props on sale. SAT 18-SUN 19, 9am-5pm. •**ALICE'S RESTAURANT**: (The Museum Café). •**TIX** weekdays (25% off) \$9 adult; \$7 senior; \$5 youth (7-17 yrs.); free child 6 and under; \$25 family until June 30. •**FEATURE GALLERY 2: DOMESTIC ART: QUILTS FROM THE MUSEUM'S COLLECTION**: Until Sept. 2. •**EDMONTON FILM SOCIETY**: Museum Theatre. MON 13 (8pm): *Six Stockings*. Starring Fred Astaire. TIX \$5 adult, \$4 senior/student, \$2 (kids 12 and under). MON 20 (8pm): *The Bad and the Beautiful* starring Kirk Douglas. TIX \$5 adult, \$4 senior/student, \$2 (kids 12 and under).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 12: Mother's Day brunch. Reservations needed.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •**Open Tue-Fri 10am-4pm; Sat 12-4pm**. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •**Every THU (10:30am and 1:30pm); TUE (7pm)**: Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •**Every TUE (4pm)**: Readers' Theatre Workshop, Grades 4+. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •**Every THU (10:15-10:45am)**: Little Tales for Little People, 3-5 yrs. Until May 30. Stories, finger plays, and games. Drop-in. •**Every WED (10:15-10:45am)**: Time for tots, 2-3 yrs. Until May 29. Pre-register.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Alberta School for the Deaf, Sunroom, 6240-113 St., 433-9371. SAT 11: Super Saturday, Grades 1-6. Strategy games, featuring Assideum. Free for members. Memberships available. Pre-register.

GRANT MACLEAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •**Children's theatre classes**, 9-12 yrs. July 15-19 and July 29-Aug. 2.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. SAT 11 (11am): Mom's Day fun. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •**Every THU (7pm)**: Family storytime, 3+ yrs. Until Aug. 29. •**Every THU (10am)**: Time for twos. Until May 16. SAT 11 (2pm): Mom's Day fun.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. SAT 11 (10-11am): Junior Stamp Club: Wrap-up and preview of summer time fun.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. •**Every TUE (10:15-10:45am); WED (2:15-2:45pm)**: Pre-school storytime, 3-5 yrs. Until May 15. •**Every SAT (2pm)**: Silly Saturdays, stories and crafts. Drop-in. Until May 25. SAT 11: Silly Saturday: Mom's Day fun. SAT 18 (2pm): Silly Saturday: Eek! Mousetales.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 9: StArt. Parent and Preschooler Program: Tyrannosaurus Rex. \$5/child. Pre-register. TUE 21, THU 23: StArt. Parent and Preschooler Program: Stegosaurus. \$5/child. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •**Every WED (10:15-10:45am)**: Time for twos. Pre-register. SAT 11 (10-11am): Junior Stamp Club: Wrap-up and preview of summer time fun.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •**Every TUE (1:30pm)**: Pre-school storytime, 3-5 yrs. Until May 28. Pre-register. •**Every WED (4pm)**: Japanese Calligraphy, 8-14 yrs. Pre-register. SAT 11 (2pm): Dragon ways, 5-8 yrs. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •**Every TUE (10:30am)**: Storytime, 3-5 yrs. Until May 14. Pre-register. •**Every FRI (10:30am)**: Time for twos. Until May 10.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-6pm until June 30. •**Every SUN (1-4pm)**: Zoo Sundays. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17)/senior, \$19 family until Oct. 14. THU 9 (11am-2pm): Seniors' tea with the elephants. SUN 12 (1-4pm): Mother nature.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. SAT 11 (2:30pm): Japanese origami. Pre-register.

LECTURES/MEETINGS

ARTHRITIS SOCIETY Red's, 424-1740. SAT 11 (11:30am-2pm): Family bowling party. Pre-register.

ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH (ASAC) 202, 8540-109 St., 425-7993. WED 16 (7:30pm): Childbirth film and information night. Free.

BELMEA COMMUNITY LEAGUE 9109-182 St., 488-7926. SAT 27 (10am-4pm): Plant a Row-Grow a Row: Compost sale.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can feel better all over.

EDMONTON RUGBY CLUBS 471-3032, 449-17893, 458-1427. Junior programs are being expanded. All players, male and female, contact the local Rugby Clubs.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6058. THU 9 (Noon-1pm): The Lunch Hour Talk: African Development: Does Anyone Care? With Malinda Smith and Ruth Shapiro. Free.

L'ARCHE ASSOCIATION OF EDMONTON 465-0618. THU 16: *Searching for Hope* presented by Jean Vanier.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •**Living with Loss**. Pre-register. Until June 18. •**Every FRI (1-4:30pm)**: Bridge players. Drop-in. Until May 24.

MULTIPLE SCLEROSIS SOCIETY

Transcendental).

ORLANDO BOOKS Room for Change, upstairs, 10123 Whyte Ave., 432-4324. www.geocities.com/alttopcap. •**Evening** (3:30pm): Alternatives to Capitalism and working group.

PUBLIC MEETING Clareview Recr. Centre, 3804-139 Ave., 496-5816. •**7pm**: Proposed amendment North Edmonton, Clareview Town Centre Neighbourhood Area Structure Plan.

SPRUCEWOOD LIBRARY 11555-97099. THU 16 (6:30pm): Diabetes About? Pre-register.

TOASTMASTERS • N'ORATORS TOASTERS CLUB NE, 474-6001. •**Every THU** evening overcome your fears of public speaking. •**PURSUERS TOASTMASTERS CLUB** Cedar Park Inn, 51 Ave., Calgary Tr. 6580. •**Every WED (7-9pm)**: Learn public speaking and how to run meetings: active, enthusiastic members who are their lives. Free.

UNIVERSITY OF ALBERTA • COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •**Every (4:30-5:30pm)**: Meeting. Everyone welcome. •**Nina's Restaurant**, 10139-124 St. 3:30pm): *Is It Wise to Hope?* Guest speaker: Wendy Edey, Director of Counselling, Foundation. Moderator: Bernard Unsky, Chair of Philosophy. •**SPANISH LANGUAGE CAFE** Parkallen Pizza, Upstairs 8424-109 St., 49-4221. •**Every THU (7-8:30pm)**: Begin students of Spanish, opportunity to practice conversational skills. •**U OF A HOSPITAL CLASSROOM A-2F 101**. THU 9 (12-2pm): Without Borders regional speaking Tour information session presented by Chantal Monigny. Free.

WASKAHEGAN TRAIL ASSOCIATION •**Southgate Mall**, 111 St., Whitemud Dr. 1197. SUN 12 (9pm): Free guided hike, approx. 10 km at McTaggart Sanctuary. Bring lunch and beverage. •**Bonnie Doon Mall** Recycle, 85 St., 85 Ave., 488-6948. SUN 19 (9pm): Free guided hike, approx. 10 km at Hastings. Bring lunch and beverage.

WOMEN IN BLACK Strathcona Farmer Market, 83 Ave., 103 St., 435-7051. •**Every (10-11am)**: Women in Black (Edmonton), a women's peace and anti-racist group inviting women and men to attend a silent vigil. B clothing preferred, but not required.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs, 490-1414. •**Every TUE (8pm)**: Open Stage with the Raving Poets Band by The Alberta Beatnik.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •**First WED ea. month (3-4:30pm)**: Mill Woods Reading Group. Until June 5. •**Living with Loss**. Pre-register. Until June 18.

ORLANDO BOOKS Room for Change, 10123 Whyte Ave., 432-7633. FRI 10 (7:30pm): Sinclair reads from her recent book *Mot as a Spiritual Practice: A Journeybook*. SAT 11 (4pm): Jude Clarke reads from her new book *The Language of Water*. THU 16 (7:30pm): Lois Miskel reads from her new book, *A Promise of Salt*. FRI 17 (7:30pm): Adam Dickinson reads from his new book of poems, *Cartography and Walking*.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469-4999. THU 9-FRI 10 (8:30pm): SAT 11 (8pm and 10:30pm): Comedian Paul Isaac plus special guest. THU 16-SAT 18 (8:30pm): Comedian/ventriloquist Damien James and special guests.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •**Every SUN**: Fargo's Laugh-a-Lot Comedy.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 10 (7:30pm): *What Happens Next?* Presented by Atomic Improv. Improv comedy where every scene, song and musical is based on suggestions from the audience. Featuring Graham Neil, Donovan Workun, Jacob Burkan and Ron Pedersen. Music by Jan Randall. TIX \$15 cabaret, \$5 theatre seating (all ages) @ Festival Place Office. TicketMaster.

NORTHLANDS PARK Agncom hse D 48800 THU 9 (8pm) Kids in the Hat. TicketMaster.

SIDETRACK CAFÉ 10333-112 St. 427-0511. •**Every THU (7:30-9:30pm)**: What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. \$3.

SEE NEXT PAGE

THE ART OF DOWNTOWN

What's Happening Downtown!

DISPLAYS/MUSEUMS

McRAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY: FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •Raiders of the Lost Art. Saturday art classes for ages 4-5; 6-8 and 9-11. •Every SAT: Drop-in youth workshops for ages 12+.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. FRI 10-SAT 11 (2pm, 8pm): The Pops: Radio Days: Five By Design (vocal quintet), David Hoyt (conductor). SAT 11 (2pm): Symphony for Kids: clown Bob Berky. Rescheduled concert.

LECTURES/MEETINGS

DANCE EXPRESSIONZ Capital Tower Building, 206, 10609-101 St., 426-4766.

Relieve daily stress through dance.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 10 (6:45-8:30am): Speaker Anne B. McEwen presents *Oh, the Places You'll Go*. \$2. Everyone welcome. FRI 17 (6:45-8:30am): Speaker Jay Ball presents *Junior Achievement—Let Their Success Be Your Inspiration*. \$2. Everyone welcome.

STANLEY A. MILNER LIBRARY Centennial Rm., 7 Sir Winston Churchill Sq., 452-4661. THU 16 (7-9pm): Support, books, videos, the InterNet for families coping with severe and persistent mental illness.

UPWARD BOUND TOASTMASTERS 10 Fl., Baker Centre, 10025-106 St., 469-5816. •Every WED (7pm): Learn to speak confidently in public.

WINSPEAR CENTRE 428-1414. www.uniquelives.com. WED 15 (7:30pm): Unique Lives and Experiences: Kim Phuc—The Girl in the Picture.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows.

Members only.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. •Request for Nominations for 2002 Edmonton Pride Awards. To nominate a person or group, provide a short bio of the nominee, the reasons you think they deserve the award, and any pertinent contact information. For more information e-mail Roz at rosen@shaw.ca or Fred at fdicker@compusmart.ab.ca. Deadline for nominations May 25.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre,

speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and

safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

SPECIAL EVENTS

STANLEY A. MILNER LIBRARY Edmonton Room, 7 Sir Winston Churchill Sq., 387-4347. THU 23 (7pm): Personal Transformation Through Meditation: Andrew Vidich demonstrates simple and effective meditation techniques. Free.

WORKSHOPS

CITADEL THEATRE 422-8162. Theatre Alberta's Artstrek and Dramaworks 2002. Adult Summer Theatre School. July 5-14. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 424-3545. •Every TUE, THU, 9:15-11:30am: ESL Conversation Class. Until July 11.

For more information: www.edmontondowntown.com

EVENTS WEEKLY

Continued from previous page

QUEER LISTINGS

GAPE Rm. 7-152, 7 Fl., Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AKIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

DIGNITY EDMONTON 482-6845. Support community for lesbian/gay Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960.

Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters—A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENTS

BEV FACEY HIGH SCHOOL 99 Colvill Boulevard, 467-0044. SAT 11, SAT 18: Horticulture spring garden sale.

BEVERLY TOWNE FARMERS' MARKET 471-6486. TUE 14 (4-8pm): Grand opening.

CANADIAN BREAST CANCER FOUNDATION Fairmont Hotel MacDonald, 10065-100 St., 452-1166. SAT 11 (11am): Annual Mother's Day luncheon in support of breast cancer. TIX \$35.

CHATEAU LOUIS CONFERENCE CENTRE Grand Ballroom, 11727 Kingsway Ave., 433-9739. TUE 14 (7-9:30pm): French Fling: A French wine experience. Featuring over 70 wines from eight regions of France and a silent auction. TIX \$40 @ The Junior League of Edmonton. Proceeds to The Junior League of Edmonton.

YELLOWHEAD CASINO 12464-153 St. www.angelfire.com/ab7/y2kindness. WED 15

(5-7:30pm): The Kindness Challenge Launch.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

ARTHRITIS SOCIETY Mill Woods Assembly, 2225-66 St., 424-1740. The Arthritis Self-Management Program (6-wk course). \$25 ea; \$45 couple members; \$35 non-member; \$55 non-member couple. Pre-register.

GRANT MACLEAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4336. •497-4301. •Colour Theory in Practical Use. Starts July 8. •Mixed Media Art workshop. Starts July 22. •Landscape Painting in Watercolour. Starts Aug. 19. •Bringing Realism to your Art: How to render fabric, leather, fur, metal and other textures. Starts Aug. 26. •Getting started with florals using acrylics. Workshop on May 25. •InDesign level I. May 11-12. •497-4301. •QuarkXPress level I. May 25-26. •497-4303. •Vocal Workshop. Starts July 8. Guitar Workshop. Starts July 22. Rock and Popular Music. Starts July 15. Studio Recording

Techniques. Starts July 15. •Chicago in June with Arts Outreach. June 9-16. \$1696. •Introductory Macintosh. Starts May 7. •After Effects. Starts June 1.

RED DEER COLLEGE 422-8162. Theatre Alberta Artstrek 2002: *West Side Story*. Residential Summer Theatre Program for Teens. July 7-21. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Eeeek! A Mouse! Until June 28. Pre-register.

THEATRE ALBERTA 422-8162. www.theatre-alberta.com. Theatre Alberta's Dramaworks 2002: Film workshops in July. Introductory and Advanced Camera Acting, and Auditioning.

WHOLISTIC HEALTH CARE CLINIC 12320-103 Ave., 447-0647. Level one pranik healing weekend workshop: Learn and experience powerful self-healing techniques, meditation techniques. Step by step treatments for a variety of ailments. May 25-26. \$250 (\$50 dep.). Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

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Deadline for classified advertising is 12 noon the Tuesday before publication

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